

MUSICAL AMERICA



Edited by

John C. Freund

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PADEREWSKI TOUR TO BEGIN IN DECEMBER

WILL PLAY HIS OWN COMPOSITION WITH BOSTON SYMPHONY ORCHESTRA.

To Give Thirty-Five Concerts in All—Gets \$5,000 for Playing at Waldorf Astor's Recital.

LONDON, July 3.—Ignaz Paderewski has come especially from Switzerland to play the piano at Mr. and Mrs. Waldorf Astor's at home on Friday at the residence of William Waldorf Astor in Carlton House Terrace. It is stated that he receives a fee of \$5,000.

Paderewski has not played in London in four years. Just when he will begin his forthcoming American tour depends on when he finishes the symphony on which he has been at work for the last year. He had expected to have it completed by the first of October, in time to come here and make a tour with the Boston Symphony Orchestra as the soloist of the concerts, playing his own symphony. He has been longer at the work than he expected and it is now practically certain that he will not be able to come here before the first of January. Charles Ellis, manager of the Boston orchestra, last week left Mr. Paderewski's home at Morges in Switzerland with a positive assurance that the pianist would come to this country by the end of December to begin a series of thirty-five concerts.

CESAR THOMSON TO VISIT AMERICA

Famous Violinist to Begin Thirty Concerts in New York on January 1.

A cable dispatch from Loudon G. Charlton, now in Europe, announces that negotiations have been concluded for an American tour by Cesar Thomson, the famous Belgian violinist.

It is some years since this distinguished artist visited the United States, but the furore his playing created is well remembered. A teacher of note, as well as a virtuoso of wonderful attainments, Thomson's name is a familiar one to musicians the world over, and his proposed tour will awaken great interest. There will be only thirty appearances, beginning January 1.

LESCHETIZKY VERY ILL IN VIENNA

Noted Teacher of Piano Said to be on Threshold of Grave.

VIENNA, July 3.—Theodore Leschetizky, the noted teacher of piano, is seriously ill and some doubts are expressed for his recovery.

Professor Leschetizky, who is seventy-six years old, has not been as active during the last six months as hitherto, and it has been evident to his friends and admirers that his health was failing. He is being attended by the best physicians in this city and if there is a chance to save his life he will recover.



ALVAH GLOVER SALMON
American Pianist and Authority on Russian Music (see page 4)

GABRILOWITCH TO BE HEARD HERE

Russian Pianist Signs Contract with Henry L. Mason for Tour.

LONDON, July 5.—Henry L. Mason, of the Mason & Hamlin Piano Co., has just signed a contract with Ossip Gabrilowitch, the Russian pianist, by which the latter is to make a tour of the United States and Canada, commencing in November next.

Gabrilowitch, who is still remembered in this country because of his success during his American tours in 1900 and 1902, was born in St. Petersburg in 1878; became a pupil of Rubinstein at the Conservatory, eventually winning the Rubinstein prize at the age of 16. He studied with Leschetizky from 1894 to 1896, and since then has made a number of concert tours.

Savage Gets Elsa Szamosy.

BUDAPEST, July 3.—Henry W. Savage, the American impresario, has obtained the release of Elsa Szamosy, the noted prima donna of the Royal Opera House here, and she has signed a contract with him to appear in his forthcoming production of "Madame Butterfly."

"SARRONA" AGAIN ENDS ABRUPTLY

Legrand Howland Spends Money to Have Opera Run One Night.

NAPLES, Italy, July 5.—The Teatro Belino closed its doors suddenly last week in the middle of the season, after a single presentation of the opera "Sarrona" by Legrand Howland, the American composer.

Mr. Howland had spent 8,000 francs upon the production, without attaining any artistic results. After the first performance, the impresario disappeared, leaving his artists in the lurch. A similar happening took place the week before in Florence, where, it is asserted, Mr. Howland took with him the music of the opera, as well as a portion of the orchestra.

DE PACHMANN COMING

Will Tour America in 1907, to be Followed by Raoul Pugno.

PARIS, July 3.—Vladimir de Pachmann, the noted pianist, has signed a contract to make a farewell tour of America during the season of 1907-8.

Raoul Pugno has also signed with the same manager for the following year. Both will play the Baldwin piano.

VICTOR CAPOUL COMING TO THE MANHATTAN

OSCAR HAMMERSTEIN GETS THE GREATEST OF FRENCH OPERATIC DIRECTORS.

Noted Singer of Former Days to Manage Artistic Fortunes of the New Opera House Next Season.

PARIS, July 5.—Victor Capoul, probably the greatest operatic stage director in Europe, especially for French and Italian operas, has decided to accept the offer of Oscar Hammerstein to be the artistic director of the new Manhattan Opera House in New York.

Mr. Hammerstein saw Capoul when here last spring, but the latter could not make up his mind to resign from the Grand Opera here to return to America. Inducements of a financial nature were, however, offered to him, and now he has capitulated and will probably sail for New York in September.

Capoul was born February 27, 1839, at Toulouse, and entered the Paris Conservatoire in 1859, studied singing there under Révial, and comic opera under Mocker, and in 1861 gained the first prize in the latter's class. On August 26 of the last-named year, he made his debut at the Opéra Comique as *Daniel* in "Le Châlet" (Adam), and next played under Tonio in "La Fille du Régiment." He remained at that theatre until 1870. Among his best parts may be mentioned *Georges Brown* ("La Dame Blanche"), *Mergy* ("Pré Aux Clercs"), *Raphaël D'Estuniga* ("La Part du Diable"), *Fra Diavolo*, etc., and of those he created, *Eustache* in "Les Absents," *Horace* in "La Colombe," the tenor part in "La Grande Tante," *Gaston de Maillepré* in "Le Premier Jour de Bonheur," the title part in "Vert-Vert." In 1872 and 1873 he sang in Italian opera in Paris (Salle Ventadour), in 1876 at the Théâtre Lyrique and Gaité, where on November 15 he played the hero in the production of Massé's "Paul et Virginie," and in 1878 he returned to the Salle Ventadour, where he played *Romeo* in the production of "Les Amants de Vérone."

On June 1, 1871, Capoul first appeared in England at the Italian Opera, Drury Lane, as *Faust*, and sang there with success, and also during the season as *Elvino*, and the *Duke* in "Rigoletto." He appeared at the same theatre every season until 1875, with the exception of 1874, in several characters, being especially good as *Lionel* ("Martha"), *Wilhelm Meister* ("Mignon"), and *Faust*. From 1877 to 1879 he appeared at Covent Garden with tolerable success.

He also sang in Italian opera at Vienna, and in America with Nilsson, where he was also in 1879 and 1880 as principal tenor of the French Opéra Bouffe Company.

Upon his retirement he became artistic director of the Grand Opera, a post he has filled with distinction.

MME. PINKERT TO SING HERE.

The "Italian Sembrich" to Sing for Oscar Hammerstein.

Oscar Hammerstein has engaged Mme. Pinkert of La Scala, Milan, as chief coloratura soprano of the Manhattan Opera House.

Mme. Pinkert, who is a Hungarian, is considered the greatest young soprano in Italy and is called the "Italian Sembrich" in that country.

NEWARK TO HAVE A PEOPLE'S CHORUS

PLANS PERFECTED FOR CHORAL
UNION OF EDUCATIONAL
NATURE.

Mrs. and Mrs. Hofmann Moving Spirits in Establishing Society on Lines of Frank Damrosch's Singing Classes—Prominent Citizens Interested.

NEWARK, N. J., July 2.—Under the direction and by the personal efforts of Mr. and Mrs. Emil Hofmann, a great deal of preliminary work has been done during the past two or three months toward the establishment in Newark of an organization which will eventually result in the formation of a choral union of at least 500 voices. It is being done without profit to the promoters of the plan and at a minimum of expense to the participants in it, the idea being wholly the educational advantages to be derived from it. As a part of the scheme, it is proposed to begin early in the fall a series of public concerts, at each of which there will appear one or more artists of distinction in the musical world of this country and abroad. They will be known as popular concerts and the general price of admission will be ten cents, with perhaps a few seats at a higher price, the object being merely to defray the actual expenses.

Many prominent Newarkers who have already become interested, will lend their moral support to the proposition and such slight financial aid as may be necessary. It is designed to carry out the formation of the classes, the training of the members and the giving of public concerts somewhat along the lines of the great work accomplished for New York under the direction of Frank Damrosch which has been followed with much success in Orange since the beginning of the present year.

That the executive work and general direction will be in the hands of Mr. and Mrs. Hofmann is sufficient guarantee that hard work and artistic effort will constitute the keynote of the undertaking. Mr. Hofmann has a European reputation, gained by nine years' residence abroad, which he spent in study, the development of his voice, as an instructor in the Dresden school of Music and as a member of the Royal Opera of Saxony.

During the last few months he has selected from among his pupils a number of young men and women interested in the larger movement, and has given them special training which will fit them as assistants in the training of classes or sections of classes.

There will be classes for beginners and for more advanced singers. No voice test will be required, nor will it be necessary for any one who joins to have any knowledge of music. All that will be necessary will be an earnest desire to learn. The primary idea will be the inculcation of the rudimentary principles of music rather than preparation for public appearances, though in the end the latter will be accomplished. The whole will tend toward the formation of a choral society of greater proportions than have ever yet been attained in Newark.

Dedicated to Lewis H. Clement.

Henri Ern, the noted violinist, has composed an introduction, theme and variations for three violins, which he has dedicated to his friend, Lewis H. Clement, of the Mason and Hamlin Piano Company. The composition, which is an unusual one, because of the combination of three violins, is of exceptional merit and will eventually form the finale of an entire suite.

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PARIS ADMIRES FELIA LITVINNE

French Singer Ends Successful
Season with Two Fine
Recitals.

PARIS, July 3.—As the close of a successful year of concert work, Félia Litvinne, the noted French singer, recently gave two matinee recitals at the Salle Pleyel. The first was devoted to French music with songs by Berlioz, Massenet, Bruneau and Saint-Saëns, the last-named composer playing the accompaniments of his own works.



FELIA LITVINNE

In the second recital were included Schumann's "Frauenliebe" and "Leben und Dichterliebe," the accompaniments to which were played by Mr. Diérner. Mme. Litvinne must be praised for her singing of the last aria of "Marie-Magdeleine" of Massenet, which she rendered, not in operatic, but in oratorio style. The first scene of the same author's "Heriodade" followed; then came an old lyric by Saint-Saëns, "La Cloche," and the aria of *Queen Catherine* from the last act of "Henry VIII."

A fragment from "L'Ancêtre," served to show her command of tragic emotion, and brought out all the fullness and richness of her voice. She sang the aria of "Le Réve" by Alfred Bruneau, and finished with the final scene of *Dido* in "Les Troyens."

On being recalled with Saint-Saëns, and receiving a bouquet of roses, Mme. Litvinne pulled out a handful and offered them to the composer.

A \$75,000 BUILDING FOR MUSIC.

Harvard Musical Department to Have
Home of Its Own.

CAMBRIDGE, MASS., July 3.—Harvard is to have a \$75,000 house for its musical department, the building to be provided by the Harvard Pierian Sodality. The plans as prepared by Howells & Stokes of New York were approved of by the late Prof. Paine.

The building is to stand near the Jefferson laboratory. The sodality will be 100 years old in 1908, and the building will be a memorial of this event, in which all Harvard musical organizations will take part.

A home of its own will be a great improvement upon the quarters the musical department now occupies in Holden chapel.

Duss Loses Point in De Reszke Suit.

John S. Duss, the bandmaster, must appear before trial and be examined in connection with the \$20,000 suit brought against him by Edouard de Reszke for failing to carry out a contract for a concert tour of five weeks in 1903. Justice McCall, some time ago, ordered Duss to submit to an examination. On appeal, the Appellate Division of the Supreme Court modified the order on June 26 so as to confine the examination to the execution of the contract.

The Place of Music Among the Arts

The sense of hearing may be considered the most subjective of the senses, for with no other sense is there connected a creative action. We see, because such is the nature of the eye, and without the act of seeing, there would be no sight. But if we hear, do we necessarily utter sounds? The sense of hearing is the only one which has a complementary faculty—that of speech, and that faculty may be said to be the subjective side of the objective sensation of hearing. Now, as speech is the formulative outcome of the sensation of hearing as acted upon by the creative volition, so music is merely a continuance of that speech, penetrating realms which speech has not the power to enter. This explains the superiority of music over the sister arts from the standpoint of physical sensation.

Let us now compare it with the decorative arts, painting and sculpture, and the word-arts, poetry and the drama. The difference is one more of degree than kind, for all art is the outcome of sensation.

The decorative arts appeal to but one sense—that of sight. Of necessity they are limited. A picture may suggest other and beautiful thoughts, but the imagination cannot stray far. It is brought back by the very definiteness and permanency of the originating impulse. Poetry goes farther, for a word is not so definite as a picture or statue; that is to say, there is a broader fringe of subtlety about the outline of each word-picture—what we call the connotation of the word. The difference is merely one of subtlety and outlook for the imagination.

Because poetry and the drama have their origin in speech, they come nearest to

music in potency; indeed, the closest approach of any art form to music, in subtlety, is the drama; but although the play appeals to sight as well as hearing, it does not affect us as does music, for the simple reason, again, that it is limited, that it does not present so wide a horizon to the eye of the imagination.

If music consisted of melody, merely, its scope would be as limited as that of language, for it would be held down to the plane of the definitely-outlined; that is, each melody would have definite limitations, such as those, let us say, of each sentence. But once add harmony to your melody and see what a vista of unexplored fairy lands lies open; for harmony may be said to be the setting—the comment and explanation of the melody. It is to melody what the connotation is to the word.

It has been argued that a really great drama will always remain great, and will appeal to us because it portrays human nature, and that always remains the same; and that the "fashion" changes so in music that the favorite of one generation may be the laughing-stock of the next. True, but is that comparing equal things? Is it not taking the best of one art and comparing it with the worst of another? Do we laugh at Bach? Is Beethoven considered a trifle? Do our hearts remain untouched by the sweetness and sincerity of Purcell's "Drink to Me Only With Thine Eyes"?

Music is only in its infancy. While the lines of the other arts have fallen in their rightful places, we have not yet discovered what position music is to hold, we do not yet know the extent of the influence it may have on our lives; and this because music has not yet discovered itself.

E. L.

HATS IN THE THEATRES OF PARIS

The question of women's hats at theatres has spread all over Europe. The "ECHO de Paris" presently asked for the opinion of subscribers and received more than 100,000 answers with the following result: For the complete suppression of hats 59,319 votes; for the small theatre hat 51,767, for

the status quo—the present hat—1656 votes.

As a consequence Jules Claretie and Albert Carré have announced that next season hats will be forbidden in the balconies as they have been in the orchestra in previous years. The other directors say that they will make the small hat obligatory at dress rehearsals and at first nights.

HARRY BARNHART'S FAREWELL

Los Angeles Barytone Delights Friends
Before Leaving for New York.

LOS ANGELES, June 30.—The farewell recital of Harry Barnhart, the popular barytone, prior to his removal to New York, attracted a large audience to Simpson Auditorium last evening, and many were the regrets expressed at the loss of this artist to the local musical world.

The first part of the programme was devoted to German songs, including Schubert's "Am Meer," "Der Neugierige" and "Der Wanderer," Brahms's "Die Mainacht" and "Ewig Liebe," and a group of settings by Henry Schoenefeld, "Du bist wie eine Blume," "Das alte Lied" and "Vorsatz," besides the aria, "O, du mein holder Abendstern," from Wagner's "Tannhäuser." The second part contained English songs by Macdowell, Elgar, Foote and others. In the rendering of all these numbers Mr. Barnhart displayed to good advantage all those qualities of voice, style and interpretation which have won for him such a high place in the estimation of our musicians. Mr. Schoenefeld presided at the piano.

MRS. ALDWORTH'S RECITAL.

Good Results of Work Done by Prominent Grand Rapids Teacher.

GRAND RAPIDS, MICH., July 2.—Mrs. Frederick G. Aldworth is to be congratulated upon the excellent showing made by her pupils at her recent annual recital, which aroused considerable comment in local musical circles. Good style, careful attention to phrasing and distinct enunciation were noticeable in the work of all the singers.

A special word of praise is due Edith Shattuck, who bids fair to attain as much distinction as a vocalist as she has long enjoyed as a pianist, Edith Long, who displayed a soprano voice of pleasing quality in Hawley's "A Rose Fable" and Beall's "Come, Ope Thy Window," and Mrs. Isabel Williams, who sang Liza Lehmann's "At the Making of the Hay" with much delicacy of feeling. Others who participated were Mrs. H. B. Clark, Etta Wood, Ida Van Dugterson, Mrs. Tallman and Mrs. Webster.

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Manuel Garcia, Famous Singer and Teacher, Dead

LONDON, July 1.—Manuel Garcia, the noted singer, vocal teacher and inventor of the laryngoscope, died here to-day, aged 101 years.

In the death of Garcia the musical world loses one of its most imposing figures. For more than 75 years Manuel Garcia was a leader in all things musical, both in England and in America. He it was who first introduced grand opera into America. He it is whose vocal method is to-day considered the most perfect known to musical science.

Manuel Patricio Rodriguez Garcia was born at Zafra, Spain, on March 17, 1805. Most biographers say that Madrid was his birthplace, but his sister, Pauline Viardot, states that her brother first saw the light of day at Zafra.

The Garcia family has strong claims to distinction. The father, Manuel, who was born at Seville in 1775 and died in Paris in 1832, was the celebrated tenor for whom Rossini wrote the rôle of *Almaviva*, in his opera "Il Barbiere di Siviglia." Moreover, the elder Garcia composed seventeen Spanish, nineteen Italian and seven French operas, in addition to a symphony and other musical compositions. Another famous member of his family was his really marvellous daughter, known to fame as Mme. Malibran. Still another daughter was Mm. Viardot, noted as a singer and teacher of vocal art.

Garcia, the younger, took his first lessons in music from his father, while the family lived in Naples, from 1811 to 1816. As a boy of fifteen he took a few lessons in harmony from Fétis at Paris. In 1825 he went to London with his father and sister Maria (Malibran), where the latter, then seventeen, made her début in opera and achieved an enormous success. In the autumn of the same year, the family came to this country, as the pioneers of Italian opera in America. In the company which Garcia, Sr., took with him were the younger Crivelli (tenors), his son Manuel, Angrisani and Rosich (bassos), Mesdames Garcia (wife of Garcia, Senior), and Barbieri (sopranos), and Maria Garcia (Malibran) was the contralto of the party. In a New York paper called "The Albion," of November 19, 1825, is an extract from the prospectus of this first Italian operatic venture in the new world:

"Signor Garcia respectfully announces to the American public, that he has lately arrived in this country with an Italian troupe (among whom are some of the first artists in Europe) and has made arrangements with the managers of the New York Theatre to have the house on Tuesdays and Saturdays; on which nights the choicest Italian Operas will be performed in a style which he flatters himself will give general satisfaction.

"The price of the box places will be two dollars; of pit one dollar; and of gallery twenty-five cents.

"The Opera of 'Il Barbiere di Siviglia,' by Rossini, is now in rehearsal, and will be given as soon as possible.

Later advertisements stated that the best operas of Cimarosa, Mozart, and Paisiello, with others by Rossini, would be immediately put in rehearsal. The orchestra consisted of seven violins, two violas, three violoncellos, two double-basses, two flutes, two clarinets, one bassoon, two horns, two trumpets, and drums—twenty-four performers in all, while a M. Etienne "presided at the pianoforte." The first performance took place at the Park Theatre, on November 29, 1825, the opera being "Il Barbiere." Garcia, his wife, son and daughter sustained the principal rôles, Garcia, Junior, impersonating that of *Figaro*, the other characters being *Almaviva*, Garcia, Senior; *Rosina*, Maria Garcia (Malibran); *Bertha*, Madame Garcia (wife of the impresario); *Bartolo*, Rosich;

Frank Watkis Coming.

MONTREAL, July 2.—News has just reached this city that Frank Watkis, the pianist, concert director and choral leader of London, England, has accepted the appointment of director of the new Philharmonic Society, and will also form part of the McGill Conservatorium staff. This is a move that should serve to give this society a fine impetus and bring out the musical talent of Montreal.



MANUEL GARCIA

Basilio, Angrisani; and *Fiorello*, Crivelli. "The Albion" gave the opera company an encouraging send-off in the following naive announcement:

"We have been disappointed in not receiving a scientific critique, which we were promised from a professor, on the Italian Opera of Tuesday night; we shall, however, have something to say that the experiment has proved completely successful and the Troupe may be assured of making a fortunate campaign."

It is recorded that "an assemblage of ladies, so fashionable, so numerous, so elegantly dressed, had probably never been witnessed in an American theatre," while another account refers to the representation in these terms:

"We were last night surprised, delighted, enchanted; and such were the feelings of all who witnessed the performance. The repeated plaudits with which the theatre rang were unequivocal, unaffected bursts of rapture. The signorina seems to us as being a new creation—a cunning pattern of excellent nature, equally surprising by the melody of her voice, and by the propriety and grace of her acting. The best compliment that can be paid to the merit of the company was the unbroken attention that was yielded throughout the entire performance; except that every now and then it was interrupted by judiciously bestowed marks of applause, which were simultaneously given from all parts of the house. In one respect the exhibition excelled all that we have ever witnessed in any of our theatres—the whole troupe were almost equally excellent; nor was there one whose exertions to fill the part allotted to him did not essentially contribute to the success of the piece."

This initial season of Italian opera in America lasted from November, 1825, to September, 1826, the representation on the 16th of the latter month being a benefit for "Garcia Junr.," and the last performance taking place on the thirtieth.

Successful Recitals in Trenton.

TRENTON, N. J., July 3.—The closing recitals of Charles Wesley Pette's piano pupils in Library Hall aroused considerable interest in local musical circles. The playing of all the pupils showed the results of judicious guidance and diligent application. Among the more advanced performers were Nellie Jones, Millie Forman, Mrs. Leila M. Campbell, Arthur Hancock and Charles C. Chapman.

St. Paul Loses Popular Basso.

ST. PAUL, July 3.—Through the removal of Francis Rosenthal to Chicago the Church of St. John the Evangelist will lose a valued soloist. In his new field Mr. Rosenthal will be able to avail himself of the offer made by George Hamlin after the "Samson and Delilah" concert last December, to take care of him musically when he could arrange to settle in Chicago.

After the taking of Algiers he returned to Paris and was attached to the military hospitals in the French capital. He then took up medicine, his classical studies embracing the physiology of everything appertaining to the voice and the anatomy of the vocal chords. Upon joining his father as a teacher of singing, Manuel Garcia applied his medical knowledge to the greatest possible advantage, and his fame as a scientific teacher speedily became established. The reputation which Manuel Garcia rapidly made, caused Jenny Lind to journey to Paris for the purpose of studying singing under the distinguished *maestro di canto*. The "Swedish Nightingale," then in her twenty-first year, had strained her voice by over-exertion and a faulty method of production. Upon her arrival in Paris, Signor Garcia, after hearing her sing, said: "Mademoiselle, vous n'avez plus de voix." Under his skillful training and tender care that glorious organ soon regained its natural power and beauty, and Jenny Lind became one of the greatest of the great Queens of Song. Three extracts from her letters written from Paris during her studies in 1841 may be quoted; they are taken from the interesting "Memoir of Madame Jenny Lind-Goldschmidt," published in 1891:

"I have already had five lessons from Signor Garcia, the brother of Madame Malibran. I have to begin again from the beginning; to sing scales up and down, slowly and with great care; then to practise the shake—awfully slowly; and to try and get rid of the hoarseness, if possible. Moreover, he is very particular about the breathing. I trust I have made a happy choice. Anyhow, he is the best master, and expensive enough—twenty francs for an hour. But what does that signify, if only he can teach me to sing? I am well satisfied with my singing master. With regard to my weak points, especially, he is excellent. I think I very fortunate for me that there exists a Garcia; and I believe him also to be a very good man. If he takes but little notice of us, apart from his lessons—well!—that cannot be helped; but I am very much pleased, nay, enchanted with him as a teacher."

Auber appointed Garcia a professor of singing at the Conservatoire of Music, Paris. In 1847 he issued his "Traité complet de l'art du chant." This work, dedicated to King Oscar I of Sweden, has been translated into various languages.

Then came the invention of the laryngoscope, best described in Garcia's own words:

"One day in the autumn of 1854, I was strolling in the Palais Royal, when suddenly I saw the two mirrors of the Laryngoscope in their respective positions, as if actually before my eyes. I went straight to Charrière, the surgical instrument maker, and, asking if he happened to possess a small mirror with a long handle, was supplied with a dentist's mirror. Returning home, I placed against the uvula the little mirror (which I heated with warm water and carefully dried), then flashing on its surface with a hand mirror a ray of sunlight, I saw at once the glottis wide open before me, so fully exposed that I could see a portion of the trachea. From what I then witnessed, it was easy to conclude that the theory attributing to the glottis alone the power of engendering sound was confirmed, from which it follows that the different positions taken by the Larynx in front of the throat have no action whatever in the formation of sound."

The importance of this invention in medical science may be estimated from a remark recently made by so high an authority as Sir Felix Semon, who said "that three per cent. of all human beings have reason to bless the name of Manuel Garcia." In a paper which would have done credit to expert anatomists and physiologists—read before the Royal Society in London on May 24, 1855—Garcia set forth the scientific thesis of his laryngoscope discovery.

Garcia's last years were uneventful, save for the centenary celebration to commemorate his one hundredth birthday. It took place on March 17 of last year and was an event of international interest. The accompanying picture is a reproduction of a portrait of Garcia painted by John S. Sargent, R. A., and presented to the original by his admirers.

Garda Norton Metcalfe's Recita.

PAINESVILLE, O., July 2.—The vocal recital given by Garda Norton Metcalfe at Lake Erie College in commencement week attracted a great deal of attention. In the rendering of a programme which included the aria, "My Heart at Thy Sweet Voice," from Saint-Saëns's "Samson et Delilah," Alexander von Feltiz's song cycle, "Eli-land," she revealed the possession of a voice of good timbre.



JOSEPH LHEVINNE
SEASON 1906-07

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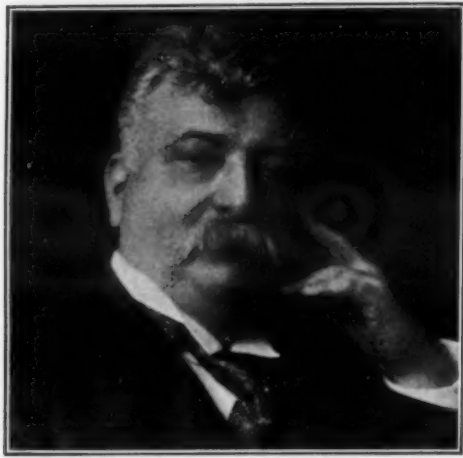
PLENTY OF GREAT ARTISTS IN AMERICA

VICTOR FLECHTER SAYS RESIDENT VIOLINISTS ARE NOT APPRECIATED.

Well-Known Connoisseur of Musical Instruments Would Like to See German Plan Introduced—Arthur Hartmann's First Patron.

Victor Flechter, the well-known New York authority on musical instruments, is much incensed at the lack of appreciation on the part of the Metropolitan orchestral societies of the capable soloists resident in the different cities of this country. Speaking of this subject to a representative of *MUSICAL AMERICA*, Mr. Flechter said:

"On my recent trip out West I was amazed at the number of fine violinists there are living in the Western cities who



VICTOR FLECHTER

are practically unknown in New York. Our managers bring over violinists from Europe every year and our orchestras engage them, while all the time there are just as good artists in this country, who in nine cases out of ten never get the opportunity to appear here. To cite an instance, I found in William Yunk of Detroit a really great artist, the equal of any brought from across the water; Bernard Listmann of Chicago is another, and there are several others. But the fact of their being resident in this country seems to lower their prestige in the eyes of our big organizations.

"There was Emile Sauret. He lived in Chicago for four years and not till this last year was he brought to New York to play. It was the same thing, though, with Theodore Thomas himself. He was never appreciated while he was alive, but since his death people have awakened to a realization of what a musical giant he was. The men I have mentioned in other cities are, perhaps, too modest and unassuming to push themselves forward, and make the stir to which their abilities and attainments entitle them. But why do not the big orchestras of this country adopt the plan followed by the German orchestras? The Dresden orchestra, say, engages the Konzertmeister of the Bremen orchestra as soloist, the Hamburg orchestra engages a Berlin Konzertmeister, and so on. There is no reason why the same thing should not be done here. Pursuance of such a plan would do wonders for the musical development of this country. Why should some little girl be brought in to play the Brahms concerto when we have Franz Kneisel here to play it?"

Mr. Flechter took with him on his trip a number of rare old instruments, representing all the famous makers, such as Stradivarius, Guarnerius, Amati, Carlo Bergonzi and others, the oldest being a Maggini dating from 1640; and, judging by the comments of the press in the various cities visited, the collection aroused a great deal of interest not only among professionals but among laymen as well.

In regard to next season Mr. Flechter thinks the prospects point to a most interesting Winter. Apropos of Arthur Hartmann, the distinguished American violinist, who has made an enviable reputation in Europe and is to tour this country in the Fall, it was Mr. Flechter who gave him his first encouragement. He presented him with his first violin when he was a child of seven.

ALVAH GLOVER SALMON, PIANIST AND LECTURER

WELL-KNOWN MUSICIAN WHO HAS MADE AN EXHAUSTIVE STUDY OF RUSSIAN MUSIC

Alvah Glover Salmon, the pianist, was born in Southold, N. Y., in 1868. His early musical studies were directed by Prof. C. O. Moore of Brooklyn, and his cousin, Charles H. Marcy, a pupil of William Mason. A period of hard work under well-known German and American instructors followed. In 1884 Mr. Salmon entered the New England Conservatory, from which he was graduated four years later on the completion of a course in pianoforte and composition; but, as if appetite grew by what it fed on, he supplemented this course by additional study, developing the resources of his mind and technique under the guidance of such men as O. Bendire, S. B. Mills, and Percy Goetschius. At the same time he gave numerous recitals and concerts in the New England States. A more extended tour was finally planned, which included practically all of the larger cities of the Middle West, and culminated in San Francisco, where Mr. Salmon appeared as soloist at the Grand Opera House on St. Valentine's Day of 1890, with Emma Albani, Giovanni Perugini and other well-known artists of the Abbey-Grau Company.

His success in this city was so phenomenal that he was induced to spend a whole year there, after which he began a series of recitals in the Pacific Northwest, and in 1892 established a pianoforte school in Seattle, Wash., enjoying a large patronage and playing at many concerts, among which may be included his appearance as soloist at the June (1892) music festivals at Tacoma, Wash., and Portland, Ore.

In 1896, upon an urgent call from that city, Mr. Salmon returned to Boston, and associated with George H. Howard, conducted the Boston Training School of Music. This project was abandoned in 1900, Mr. Salmon and Mr. Howard both retiring for the purpose of private teaching.

For a number of years preceding this date, Mr. Salmon had been, through correspondence and persistent investigation, a devout disciple and believer in the future of Russian music, but until 1903 had found it impossible to study it in the land of its

birth. Through personal interviews with Cui, Glazounow, Balakireff and Rimsky-Korsakoff, he was able to procure much valuable information on the subject. This knowledge has since been widely circulated through Mr. Salmon's lecture-recitals and his contributions to various magazines.

After his many wanderings Mr. Salmon has finally returned to Boston, where he occupies a most artistically furnished studio. He is recognized as an authority on Russian music, his library containing more than two thousand Slavonic works, and his repertoire nearly one hundred pieces by Muscovite composers.

The record of his work exists not only in his efforts to propagate and further the cause of Russian music, but lives in his many pupils successful in Boston and other cities, and his compositions, especially for pianoforte, which have been played by all the leading artists.

His programme book is a brilliant retrospect of hundreds of recitals given in all parts of America as well as Paris, London, Berlin and St. Petersburg, for not only is his playing of an unusually high order, but he combines with great technical ability keen musical insight and scholarly attainments.

What the press thinks of him may be seen from the following:

"The Hartford conservatory is to be congratulated for giving to the musical element of this city so great an intellectual treat."

HARTFORD, CONN., "DAILY COURANT."
"He displayed a brilliant technique and a thorough musicianship."

"EVENING TRANSCRIPT," BOSTON
"His brilliant execution, splendid technique and exquisite touch charmed all listeners."

SAN FRANCISCO, "DAILY CHRONICLE."
"Possesses a musical touch, and his playing shows evidence of careful study combined with natural artistic insight."
"REVUE ECLAIR," PARIS.
"May be counted among the best American Musicians."

"DER CLAVIER LEHRER," BERLIN
"His efforts to advance the cause of Russian music in America deserve special mention and this fact being known to many in the audience served to immediately establish the most cordial relation between artist and hearer." * * * Mr. Salmon's playing while unusually brilliant is always thoroughly artistic."
ST. PETERSBURG, "DAILY NEWS."

First Music Publishers in America

Willard G. Day, writing in the Baltimore "American," claims for that city the distinction of having the first American music publisher. The idea of printing sheet music in this country, according to Mr. Day, originated with John Cole, in the days when music was imported entirely from Paris, London, Vienna, Hamburg, St. Petersburg and Madrid.

James Loring, an early Boston music publisher, induced a teacher, William S. Porter, to prepare a "Musical Cyclopaedia," and this small but wonderful work may well be called the first American music library, for it claims to contain information about almost everything musical. It was published in 1834, and although only as large as a spelling book, has the following as its title page: "The Musical Cyclopaedia, or the Principles of Music Considered as a Science and as an Art, Embracing a Complete Musical Dictionary and the Outlines of a Musical Grammar and of the Theory of Sounds and Laws of Harmony, with Directions for the Practice of Vocal and Instrumental Music and a Description of Musical Instruments, By William S. Porter."

One of the earliest Baltimore publications is an ambitious piece of sheet music, sixteen pages, a duet, from Rossini's "Gazza Ladra," reprinted from a Paris copy and published by John Cole, Baltimore, Md. "Price \$1."

The edition was quite as good as that published in Paris. There was no such thing as international copyright at that time, and home copyright was worth but little. So Mr. Cole did not copyright the work. In fact, he felt perfectly sure that no other American publisher would put another edition on the market. But he was mistaken about this, for another American publisher, G. E. Blake of Philadelphia, afterward published an edition.

Cole had put his price on the title page, and Blake cut this price in two by selling his copies at fifty cents each. Blake copyrighted his edition, although the copyright was entirely worthless.

After Baltimore and Philadelphia had been publishing some first-class music, writes Mr. Day, New York entered the work. J. L. Hewitt, No. 137 Broadway, published a "Cavzoncina," which had been sung by Mrs. Salmon in Italian. The composer's name was not given, but it was announced as "arranged with an accompaniment for the pianoforte or harp by C. M. Sola." Mr. Hewitt had an arrangement with Boston people, so that this piece was also advertised as "sold at the Music Saloon, No. 36 Cornhill, Boston."

Another New York house soon followed Mr. Hewitt in the publishing business. A "cavatina adapted to English words, sung by Mr. Horn, composed by M. Carafa," was published by "Dubois & Stodart, No. 167 Broadway." It was a piece of six pages and sold for fifty cents. It had many carefully printed appoggiaturas to set off the sentimental English words: "If Slighted Love Thou E'er Hast Known."

CHARITY CONCERT A BIG SUCCESS

James Stephen Martin's Annual Entertainment Delights Pittsburgh.

PITTSBURG, July 3.—James Stephen Martin's annual charity concert last week, always a notable musical event in Pittsburgh, attracted more attention this year than ever before. The programme was a severe test of the artistic and technical ability of any group of singers, the first part being made up of selections from the standard operas, sung in their original settings and all given with orchestral accompaniment. The second part was devoted to a serious work for chorus, soloists and orchestra. Throughout the programme there was a repose and artistic finish which showed none of the conscious effort characteristic of pupils' concerts. All of the soloists are doing regular concert and choir work and showed their familiarity with public appearances.

The chorus of sixty voices included all of the soloists, and, being composed almost solely of Mr. Martin's pupils, showed a uniformity and purity of tone coloring which added greatly to its effectiveness. Mr. Martin is always able to secure distinct enunciation from his choruses and has never been more successful than in the "Messe Solennelle" by Ferrata, with its modern involved harmonies. The precision and confidence of attack, as well as the elasticity of tone produced the effect of a single instrument in the perfect response of the chorus to the leader.

The soloists in the "Messe Solennelle," sung in the original Latin, were Elsie Gundling soprano; Mrs. T. H. Steele, contralto; David Stevens, tenor; and J. Gordon Jones, basso. The first part of the programme, consisting of selections from the works of Massenet, Godard, Rossi, Gounod, Bizet, Meyerbeer, Verdi, Herman and Wagner, was interpreted by Elizabeth C. McNally, Mrs. H. Talbot Peterson, Myrtle June McAtee, Ella May Duffin, J. Gordon Jones, Jane Lang, Katherine Ellis, Olive Wheat, Henrietta Bowlin, Genevieve Wheat, Elsie Gundling, Elsie Fischer, Edward Vaughan, Bertha McCoy, Albert McDonough, and J. Elmo Miller.

Joseph Vilim has concluded a very successful engagement with the American Violin School of Chicago, the seventh annual commencement of which was held last week at Kimball Hall. The concert was one of unusual merit and interest. Professor M. Bross Thomas of Lake Forest University delivered the address and awarded the certificates. Mr. Vilim will open his fall term on September 10, and has already booked a large number of pupils.

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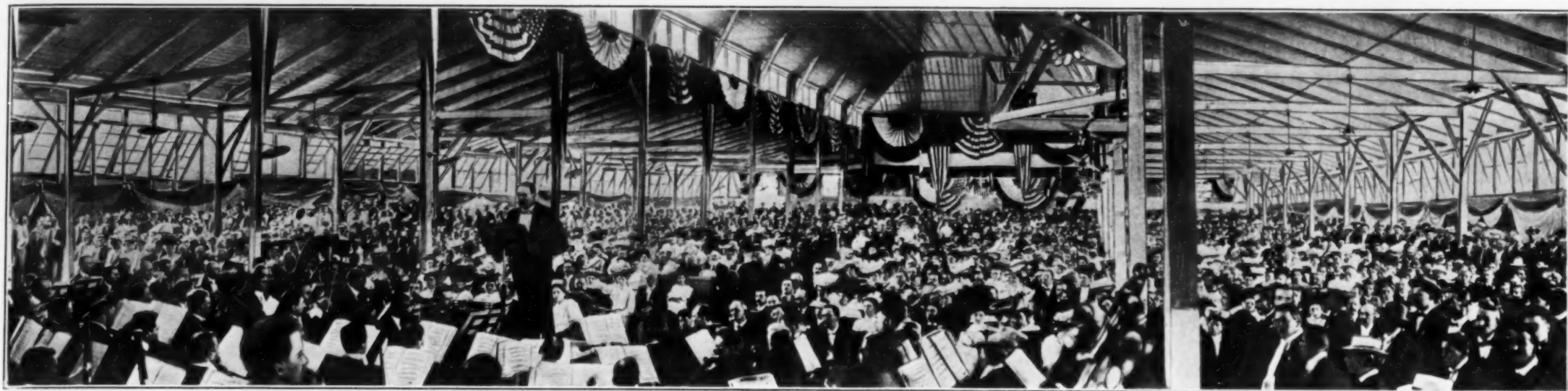
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ALEXANDER PETSCHNIKOFF
THE GREAT RUSSIAN VIOLINIST

NEWARK'S GREAT SÄNGERFEST



(By Courtesy of the Newark "News.")

THE NEWARK SÄNGERFEST AT OLYMPIC PARK, JULIUS LORENZ, DIRECTING

NEWARK, N. J., July 4.—The interest of the many societies participating in the twenty-first national Sängersfest, which opened here at Olympic Park last Sunday, reached a climax at this morning's concert, when the competition for the Kaiser's cup took place. Five choruses contested the prize with the Junger Männerchor of Philadelphia, which has held it since the last festival, in Baltimore, and shared it with the Brooklyn Arion Club on the occasion before.



DAN. BEDLOE

The different competitors sang with additional zest in view of this good record of the Philadelphia club and of a recent alteration in the rules whereby any society winning the prize at two triennial festivals in succession becomes its permanent owner. Excitement ran high and the favor of the audience was fairly divided between the Philadelphia singers and the Gesang Verein Concordia of Wilkes Barre, Pa., whose work made a most pronounced impression. Finally, when the envelopes containing the awards of the judges were opened, it was found that Wilkes Barre had received absolutely full marks, whereas Philadelphia had fallen short of the total by four.

Five judges had been appointed, one to consider tone, another precision, and the others shading and phrasing, enunciation, and the conductor's interpretation. In order to insure absolutely fair play, the judges were shut up in separate boxes,

where they could hear, but not see the performers. They consequently had to record their impressions without consulting each other or knowing who was singing.

The piece selected was a setting of "Hans und Grete" by Julius Lorenz, the conductor of the Arion Club of Newark and of the Sängersfest, as well. It is, however, a trivial composition, unworthy of the object for which it was written. The text represents the young lover eulogizing his sweetheart. He dwells upon her charms, boasts of the favors she shows him and declares he will give her all he possesses. As sung by Mr. Lorenz's own club, which gained only fourth place in the competition, the work was decidedly lacking in effect. The Philadelphia singers, while avoiding the flippancy evidently intended by the composer, were, nevertheless, influenced to some extent by his ideas.

The Wilkes Barre society's conception of the work was, on the other hand, along more serious lines, and it is principally to this that they owe their success. As a matter of fact, all the choruses obtained high marks in the purely technical division, and if a piece of greater merit musically had been selected they would have been better able to do themselves justice in the matter of interpretation, and even keener interest would have centered in the contest.

The other clubs that sang were the Kreutzer Quartette Club, New York, the Franz Schubert Männerchor, New York, and the Gesang Verein Germania, Newark. In addition to the contest for the Kaiser's cup, there were other competitions, for which the participants were divided into first and second classes of "United Singers of cities," and first, second and third class societies, the prizes being a colossal bust of Haydn, a gilded lyre, a silver cup and a water-color painting representing the muse of song, besides diplomas. All in all, one hundred and twenty-five choruses took part, representing nearly 6,000 singers.

The Opening Concert.

On Sunday morning a session of the Board of the Directors of the festival was held, and in the afternoon a reception concert was given in the Festhalle in Olympic Park. After a happily worded address by Major Carl Lentz, president of the Northeastern Sängerbund, the following programme was presented by the United Singers of Newark and an orchestra drawn from the Philharmonic Society of New York, under Julius Lorenz's direction, assisted by Corinne Rider-Kelsey, soprano, and Maud Powell, violiniste:

Overture to "Tannhäuser".....Richard Wagner
The Orchestra.
"Begrüßungs-Hymne".....Julius Lorenz
Männerchor and Orchestra.
"Rondo Capriccioso".....Camille Saint-Saëns
Maud Powell and Orchestra.
Two Choruses à capella:
(a) "Muttersprache".....Friedrich Hegar
(b) "Sonntag".....Ludwig Bierseck
"Schattentanz" from "Dinorah".....Meyerbeer
Mrs. Rider-Kelsey and Orchestra.
Rhapsody, No. 1.....Franz Liszt
Orchestra.
Two Choruses à capella:
(a) "Aennchen von Tharau".....Fr. Silcher
(b) "Landmännchen," arranged by Hans Sitt
"Zigeunerweisen".....Sarasate
Maud Powell and Orchestra.
"Hymn to Venus".....Eugen d'Albert
Mrs. Rider-Kelsey and Orchestra.
Medley on National Songs.....John Rietzel
Orchestra.

Two thousand people found seats in the auditorium and nearly an equal number stood along the sides and halfway down the centre aisle. But for complete absorption in the programme and critical attention it would be impossible to find an audience to surpass those who remained packed into the hall for over two hours. There were 20,000 people who were unable to get in.

The chorus, numbering 500 members, sang with a fine body of tone, producing massive climaxes and delicate gradations of shading. The "Begrüßungs-Hymne" composed by Mr. Lorenz especially for this occasion, was given with imposing effect, while the renderings of the à capella numbers were characterized by accurate intonation and graceful nuances. Particularly pleasing was the treatment of Hans Sitt's arrangement of the German folksong, "Landmännchen."

The orchestra of one hundred and twenty players gave a good account of itself. In the familiar "Tannhäuser" Overture and Liszt Rhapsody it played with spontaneity and satisfactory effects of expression. The balance of the different parts was good and careful attention was given to phrasing. The closing number by Rietzel caught the popular fancy.

Mrs. Rider-Kelsey's fine soprano voice and artistic delivery are almost too well known to need comment. In an incredibly short period of time this young singer has established for herself a position in the front ranks of our concert and oratorio vocalists. Her voice, while not large, has remarkable carrying power, the result being that in spite of the acoustic disadvantages of the hall her absolute command of her voice and the precision of her coloratura work in the "Schattentanz" held the close attention of the audience. D'Albert's "Hymn to Venus" is not as familiar in this country as it deserves to be. It is conceived on broad lines, and the composer has happily caught the atmosphere of the text.

Miss Powell played the Saint-Saëns' rondo and Sarasate's popular "Zigeunerweisen" with rare brilliancy and charm of tone

coloring. This artiste possesses unusual facility of execution, but she uses her technical equipment merely as a means to an end, and invariably an artistic end. It is to be regretted that the poor arrangement of the hall acoustically prevented those at the rear from getting the full benefit of the finesse of her playing.

The Secondary Competitions.

On Monday afternoon some of the secondary contests were held, the singing of the organizations heard attesting the earnestness with which they had been preparing for this trying ordeal.

The first contest was for third-class so-



MME. SCHUMANN-HEINK

cieties—that is, those which number from twenty-five to thirty voices. Each had to sing in turn Fritz Renger's "Abendruhe," without accompaniment. There were thirteen entries, including the Urania Quartette Club of New York, the Schwäbischer Sängerbund, Brooklyn; the Echo Quartette, the Friedrich Glück Quartette Club of Brooklyn, and the Männerchor of Jersey City.

As they issued from the wings an electric bell was struck three times to warn the unseen and unseen judges that another choir was ready. Then its conductor struck the separate note and the full chord on the piano, walked down the stage and gave the

(Continued on Page 13)

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SWISS MUSICIANS IN ANNUAL CONVENTION.

COMPOSERS MEET IN NEUCHÂTEL AND LISTEN TO ORIGINAL COMPOSITIONS.

Little Music of First Rank Heard, though Ernest Bloch's Symphonic Poems are Received with Favor.

NEUCHÂTEL, SWITZERLAND, July 1.—The convention of Swiss musicians held here last week proved a most interesting one. Three concerts were given—two of which were with orchestras—in which the hearers were made acquainted with the works of twenty-one composers.

Walter Courvoisier handled the orchestra with ease, but his "Prologue Symphonique" was uniformly too heavy. Exactly the opposite were two symphonic compositions entitled: "Hiver-Printemps." There was great charm in the second one, a sort of scherzo with orchestration of intense coloring, overflowing with youth and freshness. Their author, Ernest Bloch, comes from Geneva and is twenty-six years old.

Gustave Doret, the author of "La Fête des Vignerons," found for Bandelaire's "Recueillement" a perfect musical expression. His work for barytone and orchestra being with the two tone poems by Bloch, the best productions of the second concert.

Among the choral works the palm belongs to Edouard Combe for the pages full of life which he has written on the text of "Moisson" by Verlaine.

In three new pieces for the organ by Otto Barblau was found the same broad and severe style as in his other compositions.

Joseph Lauber, beside a concerto for violin, produced a suite of vocal quartettes, which had a well merited success.

It is strange that the chamber music does not inspire the Swiss composers. Outside of an interminable Sonata by M. Pahnke for piano and violin, the only composition of this kind was the quartette by Em. Moor, who although living in Luzerne, is not a Swiss. This work was full of good ideas and beauty of rhythm. Jacques-Dalcroze's seven lyrical tableaux for soprano and orchestra also deserve mention.

En Tour to Leipsic.

MONTREAL, June 30.—Lucille Franchère, a young and talented Canadian violiniste of Mason City, Ia., passed through Montreal yesterday en route for Leipsic where she intends to pursue her musical studies. Mrs. McAllister, pianiste and accompanist, is also going to Germany with Miss Franchère.

Mme. Ogden Crane at Asbury Park.

Mme. Ogden Crane, whose pupils gave such a successful performance of light opera at Fort Lee last week, has transferred her school of opera to Asbury Park, N. J., for the summer season. Her headquarters will be at the Marlborough Hotel.

PRYOR IS POPULAR AT WILLOW GROVE

Daily Concerts Invariably Crowded by Enthusiastic Lovers of Music.

WILLOW GROVE PARK, PA., July 3.—The daily concerts given by Arthur Pryor and his band continue to attract immense audiences, a satisfactory proof of the esteem in which the talented young conductor and his fine body of musicians are held. The programmes are invariably well arranged, covering a wide range of selections from the great operas and music of a more popular order.

The programme on Sunday afternoon included Mendelssohn's "Athalia" Overture, Liszt's Second Rhapsody and excerpts from "Aida" and Gounod's "Faust," besides an arrangement of Rossini's "Inflammatus" for cornet solo, played by Emil Keneke, and Mr. Pryor's rendering of his ever-popular "Love's Enchantment" for trombone. In the evening selections from "Lohengrin," "Carmen" and "La Gioconda," Tschaikowsky's "Chant sans Paroles" and Liszt's First Rhapsody were heard. Monday's programmes, both afternoon and evening, were devoted, in the main, to works of a lighter nature. Mr. Pryor played his arrangement of "The Bluebells of Scotland" with great success, and Simone Mantia's Pryorphone solo evoked hearty applause.

LEIPSIC ACCLAIMS AMERICAN CONTRALTO

Mrs. Charles Cahier Scores Brilliant Success with Critical German Audience.

LEIPSIC, June 25.—Mrs. Charles Cahier, the American contralto, made an instantaneous success at her recent appearances at the Stadttheater here. Her rôles were *Amneris* in Verdi's "Aida" and *Dalila* in "Samson e Dalila," in both of which she proved herself to be an artiste of fine attainments both vocally and dramatically.

Her soft, rich voice is evenly developed throughout an unusually large compass, and the warm feeling that pervades it produces effects of strangely appealing power. In *Amneris*'s last scene and in the first two acts of the Saint-Saëns opera Mrs. Cahier's performance rose to heights of sublime beauty, for which she was repeatedly called before the curtain.

New Song by New Haven Composer.

NEW HAVEN, CONN., July 3.—Benjamin Frederick Rungee, a promising young musician of this city, has just made his debut as a composer. The work is a sacred song, "The Great King," which was sung by Pearl Young at the First Baptist Church yesterday. Mr. Rungee has made for Sir Robert Grant's words a setting of appropriate simplicity and dignity.

New Orleans School Closes.

NEW ORLEANS, July 3.—The annual recital of the Southern College of Music was given June 22 in the Tulane Theatre before a large audience. A lengthy programme of piano, violin and vocal numbers, the rendering of which reflected much credit upon the teachers of the institution, was followed by the distribution of the various awards.

BIRTHDAYS OF THE WEEK

Among the musicians whose natal days fall during the current week are:—

Beatrice Goldie, born in the picturesque town of Rockport, Indiana, on the Ohio River. She is a member of the Daughters of Indiana and a noted singer and teacher.

Rafael Joseffy, the famous pianist and teacher, born at Miskolcz, Hungary, July 3, 1853. After having studied at the Leipsic Conservatory, he became a pupil of Tausig in Berlin. Subsequent concert tours through Germany, Austria, etc. revealed him as a player of remarkable technique, and a "pre-destined" interpreter of Chopin. In delicacy of touch he is unequalled. For a number of years he lived in Vienna, but since 1899 lives in New York. He has also been successful as a teacher and composer.

Jan Kubelik, the violinist, born at Mickle, near Prague, July 5, 1880. His first teacher was his father, a gardener, then he studied for six years with Sevcik at the Prague Conservatory, later at Vienna, where he made his debut in 1898. He toured Europe and America in 1902. The London Philharmonic Society awarded him its Beethoven medal.

Frederic Charles Bevan, born in London, July 3, 1856. He started his musical career as a child, holding the position of chorister and solo boy—soprano at All Saints', London, studying the organ under Willing and Hoyte. He then became organist in several churches, studied singing under Schira, Dracon and Walker, became Gentleman of the Chapel Royal, Whitehall, and at St. James's. Besides his success as a concert singer, he has written some very popular songs.

Gustav Mahler, born at Kalescht, Bohemia, July 7, 1860. After having studied at the Iglau Gymnasium, philosophy at the Vienna University, pianoforte with Epstein, composition and counterpoint with Bruckner at the Vienna Conservatory he became in succession Kapellmeister in the Court Theatre of Kassel; Seidl's successor in Prague, Conductor at the City Theatre, Leipsic, Director of the Royal Opera at Budapest, Kapellmeister at the Hamburg City Theatre, and finally the successor of Wilhelm Jahn as director of the Court Opera of Vienna. As a conductor he is a genius in originality and a tireless drill-master. He has written an opera, six symphonies and three books of songs.

Dr. Otto Neitzel, who will tour America next season, born in Falkenberg, Pomerania, July 6, 1852. A pupil of Kullak's Academy, Berlin, he also studied at the University. He then made a concert-tour as pianist with Pauline Lucca and Sarasate and in 1878 became conductor of the Musikverein at Strassburg, where he likewise conducted in the city theatre. He taught first at the Moscow Conservatory, then at that of Cologne. Besides, he is music critic for the "Kölnische Zeitung."

DUAL RECITAL OF CLASSICAL MUSIC

Bechstein Hall, London, Crowded to Hear Pianiste and Male Singer.

LONDON, July 3.—The piano and vocal recital given by Agnes Zimmermann and Herr von Zur Mühlen, in Bechstein Hall, attracted a large audience as a matter of course. The distinguished pianiste was at her best in Schumann's C major fantasia, which she interpreted with the thoughtful intimacy it demands; later she played the early Scherzo of Brahms with fine effect, and gave the exquisite prelude of Chopin in C sharp minor. Rubinstein's Barcarolle in A minor and Liszt's "Gnomesreigen" were her other solos.

The singer chose all his examples from Schumann, grouping them according to the authors of the words; first came a group of poems of Justinus Kerner, of which the best-known was the fine "Auf dem Trinkglas eines verstorbenen Freundes." The others, "Sehnsucht nach der Waldgegend," "Wer machte dich so krank?" and "Sängers Trost" were so artistically sung that many amateurs must have wondered why they are so seldom to be heard. The whole of the *Dichterliebe* came in the middle of the concert, and while every one was realized with a rare degree of insight and poetical intelligence, perhaps the one that was most beautifully sung was "Allnächtlich im Traume."

The third group consisted of settings of Geibel—"Der Knabe mit dem Wunderhorn," "Der Page," and "Der Hidalgo."

Mme. Blauvelt to Visit Frau Wagner.

On the advice of her physicians Mme. Lillian Blauvelt, who has been ill at her home, in Brooklyn, postponed her sailing for Europe from July 5 to a later date. After traveling extensively on the Continent, the singer will accept an invitation from Frau Cosima Wagner, the widow of the composer, to visit her at Bayreuth. After this she will sing for Kaiser Wilhelm and his family.

COLLEGIANS HEARD IN LIGHT OPERA

British Amateurs Are Seen in Andre Messager's "Mirette."

LONDON, July 3.—Some interest was aroused in University musical circles by the enterprise of the newly-formed Cambridge University Operatic Club, which gave, as its inaugural performance, two matinees of André Messager's "Mirette," a comic opera in three acts, at the new Scala Theatre, London, yesterday and to-day.

The chorus had been indefatigably and enthusiastically "coached" by the musical director, Francis Toye, who, with the stage manager, C. W. Lowther, spared no pains towards rendering the performance an artistic success. The play was produced by Richard Temple, and the club was supported by a London professional orchestra.

"Mirette" was produced by D'Oyly Carte at the Savoy in 1894. The score, while notable for the excellence of its concerted numbers, contains also some charming songs, among them being the well-known "Long Ago in Alcala," Mirette's "Bohemian Song," Francis's song, "When Winter Gales," and the old ballad, "So Forward thro' the Fading Light."

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FINE MUSIC PROMISED FOR WINONA LAKE

CHICAGO ORCHESTRA AND NOTED
SOLOISTS TO BE HEARD
THERE.

National Choral Contest Attracting Much Attention
—Haydn's "Creation" to be Sung July 21.

WINONA LAKE, IND., July 3.—The summer resort on the shores of Winona Lake promises to be a general retreat for musical people of the Middle West this season, owing to the fine list of affairs of interest to them which have been arranged. Chevalier Gargiulo and his band played a successful engagement here late in June, it being the first of this organization in the West.

The twelve concerts by the Theodore Thomas Orchestra of Chicago will begin July 30, continuing through the week with programmes in the afternoon and evening. This will be the longest engagement the orchestra has ever had in Indiana. Frederick Stock will conduct the concerts. The soprano soloist will be Mrs. Josephine B. Edmunds, soloist of the Musikverein Orchestra and at St. Paul's Church, Indianapolis. She is to appear at three afternoon concerts, and is probably the only Indiana singer who ever sang with the Thomas organization. The other soloists to appear on different days are: Ludwig Becker, violinist; Bruno Steindel, cellist; Howard Wells, pianist, all from Chicago.

The National Choral Contest, to be held on August 10, is attracting the attention of singing societies, and organizations from Van Wert and Lima, O., and the Welsh Chorus of Elwood, Ind., have entered for the \$1,000 in prizes which are offered.

A large chorus is in rehearsal for Haydn's "Creation," which is to be sung on July 21. The soloists will be Bessie Tudor, soprano; Algernon Aspland, tenor, and Marion Green, basso, all of Chicago. Mary Angell gives four recitals during July. A band and orchestra of twenty-five is filling a month's engagement. The Kilties Band comes for a week on August 13 and the Indianapolis Newsboys' Band will be here for a week on August 6.

FINE MUSICALE IN SEATTLE.

Favorite Singers and Instrumentalists
Delight Select Audience.

SEATTLE, July 1.—The musicale arranged by Mrs. Emory T. Fyler last week was one of the most pleasant events of the year. Several of our most prominent musical lights presented an interesting programme in a highly artistic manner and were rewarded by the large audience present with cordial applause.

Mme. d'Auria's florid soprano was heard to fine advantage in the "Jewel Song" from Gounod's "Faust" and Oscar Weil's "In Springtime." James Forrest sang MacDowell's "Long Ago" and "The Swan," Zardo's "To-night" and Billings's "Jean" with warm musical feeling; Karl Riedelsberger contributed violin solos, and Mrs. Riedelsberger gave charming renderings of a Chopin prelude and valse and Rubinstein's "Romance." A quartette of women's voices opened and closed the programme with Rubinstein's "Voice of the Woods," Dennee's "Sleep, Little Baby of Mine" and Metcalfe's "Absent," in which admirable effects of ensemble and expression were obtained.

Alexander Muir Dead.

TORONTO, ONT., July 3.—Alexander Muir, author of Canada's national hymn, "The Maple Leaf," died suddenly at midnight of June 27.



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NEW YORK MUSIC TEACHERS HOLD THEIR CONVENTION

GENEVA, N. Y., June 30.—The eighteenth annual convention of the New York State Music Teachers' Association held here this week, was an unqualified success. It opened Tuesday and the two hundred delegates welcomed to the city by Mayor A. R. Rose.

H. Brooks Day of Brooklyn, the secretary of the association, read his annual report. He made an explanation in reference to the railroad certificates over which there has been much controversy. The society has always had the customary rates of a fare and a third and application was made for the same this year, but according to the secretary's statement this morning the railroad official with whom the arrangement had been made had failed to list the convention and hence no certificates for reduced rates were available, necessitating all members paying the regular rates.

Frank F. Shearer of Lockport, the treasurer, read his report for the year, and the president announced that a committee would be appointed to formally audit it as is customary.

Following these reports a song was sung, Gounod's "Praise Ye the Father," by the girls from the parochial schools under the direction of Prof. W. J. Dousek.

President Carl G. Schmidt then made a short address in which he outlined some of the work to be undertaken by the convention and the association, and further said:

"Our association was formed primarily as an incentive for further endeavor. Our art needs incentive; few work unless they are compelled to work; we are apt to forget the wideness, depth and height of our art. It is necessary for us to get together and strive, strive, strive for the best and highest in our art and for the best that is in us.

"I am convinced that the most certain way of achieving individual success is by uniting our forces and standing together, shoulder to shoulder, forcing our way onward, upward to true recognition and demanding our rights because we deserve them. O, if we could only learn to understand this, if we could only firmly grasp the great fact that every hour spent for the betterment of a fellow-worker becomes a beautiful sacrifice for our art until we have laid hours of time and years of labor upon the altar of our devotion."

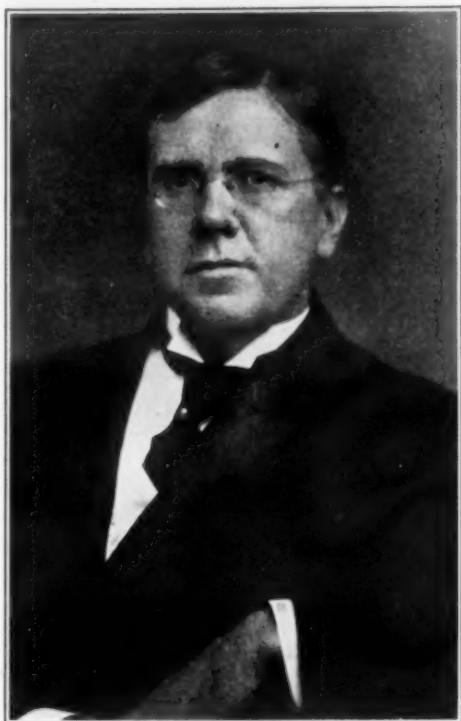
He closed by urging all to co-operate in the work before them, and also expressed his thanks and the thanks of the association for what the local committee had done in making the preparations for their comfort and convenience while here.

The session was then taken in charge by Charles H. Farnsworth of the Teachers' College of Columbia University, chairman of the programme committee. It was necessary to make the announcement that Thomas Tapper, editor of "The Musician," of Boston, was not present to make the address for which he was scheduled at this time on "The Development for the Appreciation of Music," a telegram having been received from him during the morning stating that it had been impossible for him to leave.

Mrs. Alice Clement of Rochester was then called upon to read a paper on the "Cultivation of Musical Taste in the Schools." She gave a most interesting review of musical work being done in the public schools throughout the country and how it was developing the musical education, ear and talent of the children.

Among those who took part in the discussion were Dr. Frank Rix, supervisor of music in the schools of Manhattan, New York City and Brooklyn, and Prof. Vail of Hobart College was introduced to the convention, and made some remarks concerning sincerity in music, and on applause and technic.

A paper on tone and interpretation of rhythm was read by Mrs. Morse of Canandaigua.



LUDWIG SCHENCK

Newly elected President of the New York State
Music Teachers' Association

The afternoon session of the convention opened with an address on "The Trend of Modern Composition," by Jaroslaw de Zielinski of Buffalo, which was followed by a piano recital by Jessie Shay of New York who played the following programme brilliantly:

Theme and Variations.....	Nicodé
"Arabesque".....	Debussy
"Sonata Heroic" (in one movement).....	Campbell-Tipton
"Impromptu".....	Chopin
"Arabesque".....	Leschetizky
"Lucia" (for left hand alone).....	Leschetizky
"Frühlingsnacht".....	Schumann-Liszt
"Berceuse".....	Iljinsky
Etude in G flat.....	Moszkowski

In the evening there was a concert in which Mrs. Margaret Hughes Wilson, soprano, Mrs. Nina Clark Hooker, contralto, and Mrs. Florence Newell Barbour, pianiste, participated.

On Wednesday, Dr. Henry G. Hanchett spoke on "Development of Instrumental Music in Relation to Instruments;" Louis Arthur Russell read a paper on "The Piano and its Technique;" and William C. Carl and George E. Fisher gave organ recitals. At the banquet held on Tuesday evening, toasts were made by President Schmidt, Secretary Day, Dr. W. H. Jordan and others.

S. C. Bennett and his pupil, Mrs. Walter Hubbard, gave a lecture and song recital on Wednesday evening. Mr. Bennett's lecture was along the line of the new thought that mind governs all, and many new and practical ideas were presented on the subject. The singing of Mrs. Hubbard was received with much favor.

Edith Moxom Gray's Recital.

TACOMA, July 5.—Edith Moxom Gray, the well-known pianiste, will be heard in five subscription recitals here on July 9 and 24, August 7 and 21, and September 4. She has made a most favorable impression in this part of the country by her playing and there is no doubt of the success of her appearance here.

MACMILLEN AGAIN DELIGHTS LONDON

YOUNG AMERICAN VIOLINIST THE
SENSATION OF THE MUSICAL
SEASON.

Makes Another Triumphant Appearance at Queen's
Hall, in Comprehensive Programme—Soloist at
Dinner given in Mrs. Longworth's Honor.

LONDON, July 3.—Francis Macmillen, the gifted young American violinist, gave his second recital in Queen's Hall last evening, when he repeated the enormous success of his first concert on May 29. His programme numbers were Tartini's Concerto in D minor, Ernst's Concerto in F sharp minor, Bach's Chaconne and César Thomson's arrangement of a passacaglia by Handel.

Mr. Macmillen has sent London all agog and is undoubtedly the sensation of the musical season. He possesses a wealth of temperament and has had the advantage of the finest schooling for the last ten years, the result being that he has developed into an artist of mature understanding and authority of interpretation. His technique is remarkable, even in these days of advanced virtuosity, and he draws from his instrument a wide range of tone colors, from the most sensuous beauty to rich sonority.

The most notable feature of his recital last evening was his rendering of the celebrated Bach Chaconne, the tremendous difficulties of which seemed to cause him no concern whatever, and which he played with imposing breadth and dignity of style. The delight of the audience throughout the programme knew no bounds, and he was compelled to respond many times to the insistent demands for extra numbers.

Last Friday Mr. Macmillen was the soloist at the dinner given by the American Society of Women in London in honor of Mrs. Nicholas Longworth. He was engaged at Mrs. Longworth's request, which was supplemented by that of her husband and Ambassador and Mrs. Whitelaw Reid. Mr. Longworth was attracted to young Macmillen twelve years ago, when, as a child he appeared at a recital in Cincinnati. The boy's talents made a deep impression upon him and he has ever since followed his career with the warmest interest, a feeling accentuated, no doubt, by the fact that they both hail from the same State, Ohio. Mr. and Mrs. Reid have been staunch patrons of the young artist from the time of their arrival in London.

A BRAHMS CONTROVERSY.

A controversy is raging in London as to whether Brahms ever visited England. A number of persons are quite sure that he did cross the Channel; but most of them, it would appear, confound him with Braham. A similar mistake in the mixing of names of Brahms and Braham occurred in the experience of a writer in the London "Telegraph," who, some few years ago, was present at a provincial concert at which a lady sang a number of Brahms's songs. To this the local critic took exception in his paper, saying that while the lady sang uncommonly well, "it is to be regretted that she did not sing in English the songs of so essentially English a musician as Braham."

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NEW YORK, SATURDAY, JULY 7, 1906.

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

Manuel Garcia is dead, and with him passes the human link which connected the music of the past with that of the present. During his lifetime the changes in music were many and comprehensive. He was in the first American performance of Mozart's "Don Giovanni" when it was performed here in 1825. At that time Beethoven and Schubert were still living and Rossini was the idol of his day. Donizetti and Bellini were as yet unknown, and Verdi and Wagner were children. When Garcia had reached the age of forty-five, "Lohengrin" was first produced, and at the premiere of "Faust" he was fifty-four. He lived to witness the semi-centenaries of both. When still a young man he saw Rossini angry over the failure of "Wilhelm Tell" and he lived to see him relegated to the second rank, while Europe acclaimed the dissonances of "Cavalleria Rusticana." He also saw the genius of Mascagni set aside, while the new gospel of Puccini was preached near and far. His greatest achievement lay, however, not merely in his services to music, but in the fact that he managed to keep abreast of the times even to his one hundred and second year.

THE QUESTION OF PAY.

In an interview in this week's issue of MUSICAL AMERICA, Victor Flechter, the expert on violins, protests against the neglect of American instrumentalists in the composition of our great orchestras. He lays the blame upon those in charge of our orchestral bodies; but he is not altogether correct in his deductions.

As he says, there are undoubtedly many capable, if not really great, violinists throughout the country, who can play fully as well as those who are a part of our big orchestras. These unattached instrumentalists make comfortable livings by teaching and incidental recitals, and it is doubtful whether they could be induced to forego their quasi-independence for the drudgery of orchestral work.

Then, too, the foreign musician who slaves for a mere pittance on the other side, is content to work for less in this

country than would the man accustomed to the American rate of pay. The eternal question of for how much a man will sell his labor enters into this matter as it does in all others, and until orchestral bodies are subsidized more liberally, so that their members can devote all their time to their work—until then, the lower-priced musician will have the call over his more independent brother.

A RIGHTEOUS CRUSADE.

Not since Don Quixote charged those historic windmills on his good mare Rosinante, has there happened anything so genuinely public-spirited and truly reformatory as the effort of the Chicago Federation of Labor to correct the musical, or unmusical, taste of the organ grinders of that city. The Federation has undertaken a laudable though herculean labor, for organ grinders, because of their very profession, are hardened, unregenerate and apt to bite, when stroked the wrong way.

The crusade is a righteous one, no matter what its outcome, for music must be uplifted, even though a few Chicago aldermen—who have been asked to play the monkey, to the Federation's cat—are sacrificed in the noble cause. As Delegate McPherson of the Carriage Makers' Union truly said: "The abominable nuisance of having a banging hurdy-gurdy playing under the window every morning, when you want to sleep," is about as bad as can be outlined in a strictly moral family paper. Think of it—this daily struggle between Euterpe and Morpheus—this ceaseless battle between the wheezy organ squeaking forth "Give my regards to Broadway" and the god of sleep—the tremendous effort of the drowsy Chicagoite to restrain his fury in the face of provocation worthy of justifiable homicide!

Let the good work go on—sound the tocsin of ragtime's demise—beat the loud timbrels that the People with a big P. may be aroused and the classics come into their own—borne to musical victory on the graceful shoulders of that far-famed by-product of Chicago, Alderman "Bathhouse John."

DANGER AHEAD.

There is grave danger that we will have too much music next season. Even the capacious pocketbook and growing love for music of the average inhabitant of America is apt to be satiated by the tremendous offering of musical novelties scheduled for next season. In addition to those already mentioned in the columns of MUSICAL AMERICA, it is announced that Camille Saint-Saëns, Cesar Thomson, the Belgian violinist, Gabrilowitch and others, are also to make tours of this country. Europe will be denuded of the leading artists during next fall and winter and we will be literally flooded with musical attractions of all kinds, from Wasilly Safonoff to Dr. Muck, from Lhevinne to Rosenthal, and from Ysaye to Thomson.

It is the American dollar which is bringing this influx of the world's greatest artists to these shores, and it is an open question whether the public will support all of them as it should. Like in everything else, too much sweetness cloy the appetite, and this inundation of musicians is very apt to surfeit the music lovers of this country to such an extent that many of the tours already planned will not prove as successful financially as they might.

How this is to be avoided is a grave question. Whether to rely upon the artistry and ability of the musician or to resort to circus methods in booming him or her, is debatable. Kubelik, who does not rank as high as either Ysaye or Kreisler, made a tremendous financial success last season because of his ability, and—an exceptionally clever press agent. Not all artists will permit themselves to be exploited as he was; but there is no doubt that all artists, irrespective of ability, who desire public support, must resort to the use of advertising.

The next season will probably be a case of the survival of the fittest; although there is really no forecasting American taste and desire, for the average American is far more independent in his ideas and preferences than the European. So that, just as he might be expected to prefer vaudeville to high class music, he is apt to disappoint the prophets and do his duty by music and musicians.

THE NEWARK SÄNGERFEST.

The Sängersfest held at Newark this week was of special moment, not only because it showed the love which every German bears for music, but because of the general public interest it aroused. It is true that a large percentage of those attending as singers were of Teutonic origin or descent, but it is equally true that of the 100,000 spectators and auditors who attended the various sessions and concerts, fully one-half were of other nationalities.

The Sängersfest, which is a purely German institution, has taken a firm hold here under the name of "music festivals," and it is to be hoped that this movement will spread to the uttermost parts of this continent, for by every music festival, the cause of music is advanced and the number of music lovers decidedly increased.

One advantage which the music festival has over the ordinary concert, lies in the great general interest it arouses. Concerts come and concerts go, and the impression they make upon the public at large is very small. It is different with the Sängersfest, for as a rule a large number of singers are required, through whom hundreds of friends become interested in the affair. It is estimated that fully 6,000 singers participated in the Newark festival, and it seems probable that each one of these singers had at least two relatives or friends present, so that a goodly sized audience was ready before the tickets were even for sale.

Choral singing, is not a novelty in this country, and to judge by its popularity in Newark, and in other recent festivals, this phase of music is apt to become popular. It is to be hoped that this will come to pass soon, for it is only through choral work that a great mass of the people can be directly interested in music. Soloists will of course play a prominent part in music festivals to leaven the music with that individualism needed in all lines of endeavor.

Is the coming American tour of Camille Saint-Saëns another symptom of "musical sham," of which we were accused by a writer in "The Independent"?

PATTI'S REPERTOIRE.

To the Editor of MUSICAL AMERICA:

Sir: To the list of forty-one operas comprising the repertoire of Mme. Adelina Patti (mentioned recently in MUSICAL AMERICA) at least one other must be added—Déliès's "Lakmé"—in which she appeared at the Metropolitan Opera House April 2, 1890. It is scarcely credible, too, that during her long career she has not been heard in any of the three women's parts in "Le Nozze di Figaro," especially as songs from that opera have often found a place in her concert programmes.

Of the works enumerated (including "Lakmé") Mme. Patti has appeared in New York in twenty-two, or a little more than half, many of these, however, having been given on only one or two occasions. Middle-aged opera-goers will remember her as she appeared here for probably the only time in male costume (wearing a white military uniform) in a certain scene in Meyerbeer's "L'Etoile du Nord." This opera contains a remarkable soprano aria with obligato for two flutes. In another almost forgotten work associated with Mme. Patti, Rossini's "La Gazza Ladra," a property magpie plays a highly important part in the action, and in one scene even talks, though not to so great an extent as Siegfried's bird. One of the famous singer's very best rôles was Zerlina in "Don Giovanni," which, unfortunately, she sang here on but a single occasion (April 6, 1883), and then with a wretched cast, the only other singer of distinction having been Mme. Fursch-Madi, who was Donna Anna. New York, June 25. A. E. G.

PERSONALITIES.



HEDWIG HELBIG

Helbig.—Hedwig Helbig, who was introduced to the Paris musical world by her aunt, Lilli Lehmann, at the Mozart Festival a few weeks ago, is a daughter of Marie Lehmann, for many years a principal soprano at the Vienna Imperial Opera. Fräulein Helbig made her first appearance in Berlin at one of Lilli Lehmann's concerts there last year. She is still in the early twenties and of pleasing appearance, and possesses a soprano voice of much promise.

Spiering.—Theodore Spiering, the American violinist, is scheduled to play twice in Berlin next Fall, on October 8 and 31, at the Singakademie.

Fay.—Maud Fay, the American singer who recently made her début in Munich, appeared a fortnight ago as Elizabeth in "Tannhäuser" and was well received.

Lehmann.—Lilli Lehmann sang *Leonore* in Dresden recently. Despite her age, the local critics declared her conception to be remarkably fine.

Middelschulte.—Wilhelm Middelschulte, the organist and composer, who has been in Germany for some weeks, will return to Chicago on September 1 to resume his work there.

Powell.—Maud Powell is studying a new violin concerto by Sibelius, the Finnish composer. She will play it at the second pair of concerts of the New York Philharmonic Society next season.

Ormsby.—Louise Ormsby, who recently achieved a brilliant success while on tour with the Boston Festival orchestra, has been engaged to sing in Verdi's "Requiem" at the Worcester Festival.

Ganz.—Rudolph Ganz, the Swiss pianist, and his wife, have gone to Hertenstein, Switzerland, for the summer. Mr. Ganz will make his début in Berlin in October 6, when he will play Emil Paur's piano Concerto, under the direction of the composer. Following this, Mr. Ganz will play in various Swiss and German cities.

Bloomfield-Zeissler.—Madame Fannie Bloomfield-Zeissler the eminent pianiste, whose retirement from the concert stage during the last season, owing to nervous indisposition, was greatly regretted, has entirely recovered and is now in splendid health. She will begin a six months' concert tour under the management of Ernest Urchs of Steinway & Sons, during September.

Lhevinne.—Lhevinne, the Russian pianist, has written his manager Ernest Urchs of Steinway & Sons that he will play some unfamiliar piano music by Tchaikowsky during his American tour next season. Shortly before his death Tchaikowsky wrote eighteen Morceaux for piano which he asked Lhevinne to play for him. Lhevinne did so and after hearing the numbers performed, Tchaikowsky made many changes and left the works in Lhevinne's hands with directions for their interpretation. Tchaikowsky was on the point of starting for St. Petersburg, and he requested Lhevinne to study the works and play them for him on his return to Moscow. But Tchaikowsky never heard the compositions in their amended form. Before he returned to Moscow he was stricken with cholera and died. Of his interesting group of compositions, Lhevinne will feature a "Scene Dantesque."

PROMINENT MUSICIANS CONVENE AT OBERLIN

FINE ARTISTS AND SPEAKERS MAKE
MEETINGS OF MUSIC TEACHERS
MEMORABLE.

Many Subjects of Vital Importance to Cause of
Music Discussed—Edwin Grasse, Theodore
Van Yox and Others Give Recitals.

OBERLIN, O., June 30.—The twenty-eighth annual convention of the Music Teachers' National Association held here this week, was a most successful affair in every respect. Prominent musicians from all parts of the country were present, and the musical and lecture programmes arranged were of unusual merit and interest.

Waldo S. Pratt presided, and among those who participated in the various discussions were Frank Damrosch, who spoke on "The Conservatory of Music: Its Aims and Possibilities;" Thomas Tapper, who dealt with the study of music in the elementary schools; George Colman Gow of Vassar College, who in the absence of Ralph L. Baldwin of Hartford, read an ably written paper by Mr. Baldwin on the present status of music in the secondary schools, and also contributed a paper of his own on "Unification in the Educational System;" Henry Dike Sleeper, Smith College; Leonard B. McWhood, Columbia University; Theodore de Laguna, University of Michigan; Edward Dickenson, Oberlin Conservatory, and others.

The first recital was given on Wednesday afternoon by Edwin Grasse, whose playing aroused his hearers to a high pitch of enthusiasm, despite the intense heat. Depth of musical feeling, temperamental abandon, a highly developed technique and the balance of the mature musician combine to make this gifted young violinist one of the finest artists ever heard at these conventions. His programme embraced works by Tenaglia, Tartini, Mozart, Corelli-Leonard, Goldmark, Handel-Thomson, Sinding and himself.

The evening programme was supplied by Theodore Van Yox, the New York tenor, whose beautiful voice and breadth and authority of style were displayed to the best advantage in numbers ranging from the "Spring Song" from Wagner's "Walküre," Brahms's "Die Melodien," and "Vergleichliches Ständchen" and Richard Strauss's "Allerseelen," to Cowen's "Onaway, Awake, Beloved!" and Dr. Arne's "The Lass With the Delicate Air." Mr. Van Yox is equally at home in all styles.

On Thursday afternoon two Chicago artists, Carolyn Louise Willard, pianiste, and Lillian French Read, soprano, presented an interesting programme of piano solos by Scarlatti, Mendelssohn, Chopin and others, and songs by Schubert, Wagner, Wolf and Massenet in an attractive manner and in the evening a concert of modern music, representing such composers as Max Reger, César Franck, Elgar, MacDowell, and Saint-Saëns, was given by members of the faculty of the Oberlin Conservatory. The critical audience gave frequent manifestations of approval.



Miss Romancie—"Oh, I just adore music."

Old Baldie—"You play, I believe?"

Miss Romancie—"Play and sing both. What sort of man ought a woman who loves music to marry?"

Old Baldie—"Well—er—really, I can't say—a deaf one, I suppose."—London "Tit Bits."

"How perfectly the girl graduates keep step!"

"Yes; the orchestra is playing the wedding march from 'Lohengrin'."

Patience—"That Miss Bellow is going to sing."

Patrice—"Oh, is she? What shall we talk about?"

Grace (aged 5)—"Ma's bought a new piano. She has to pay only \$2 a week for it!"

Her Uncle—"For how long?"

Grace—"Oh, ma forgot to ask."

ATTRACTIVE RECITAL AT VIRGIL SCHOOL

Young Pupils Reflect Great Credit
Upon Teachers of New York
Institution.

The first recital in a series of six to be given at the Virgil Piano School, 19 West Sixteenth street, New York, during its annual summer session was held on June 29, when a number of little players, whose ages ranged from four to fourteen years, performed.

An interesting programme, on which such composers as Bach, Beethoven, Schumann and Chopin were represented, and some of Mrs. Virgil's well-conceived pieces also appeared, was rendered in a manner that afforded the large audience present much pleasure. The pupils played not only with accuracy and much ease and repose of manner, but also with good ideas of interpretation. Fine contrasts of tonal quality and carefully differentiated staccato and legato effects marked the playing of all.

The summer session is especially arranged for teachers from out of town. The attendance this year is notable for the number of representatives of the West and South.

BUFFALO CHORUS'S FAVORABLE OUTLOOK

Much Interest Shown in Organization
of A. T. Webster's New Vocal
Society.

BUFFALO, July 2.—The plans for the Philharmonic Chorus of Buffalo, Andrew T. Webster, director, are progressing admirably and success for the society's first season seems completely assured. Already a large number of applications have been received, and Mr. Webster is much pleased with the voices and aptitude of those presenting themselves.

As there are many singers who could not stand a sight-reading test, though in other respects they might be desirable acquisitions, the applicants are subjected to no test of that nature. And as the first desirable element in chorus singing is a beautiful quality of tone, the management of the Philharmonic Chorus wisely decided to make good tone quality the first requisite for admission to membership. The other points considered are correctness of intonation and musical expression.

Considerable enthusiasm prevails, and the promoters of the new society have every reason to feel satisfied with the encouragement they have received.

MISSOURI TEACHERS MEET.

Association Holds Its Annual Convention
in Moberly.

MOBERLY, Mo., July 2.—At the session of the Missouri State Music Teachers' Association, held recently in this city, a paper on "Expression in Piano Playing" was read by H. E. Schultze of Kansas City. This was followed by a piano recital by Ernest R. Kroeger of St. Louis. It consisted entirely of compositions by Mr. Kroeger.

In the afternoon there was a joint recital by Agnes Gray, violiniste, Clara Meyer, pianiste, Mrs. Franklin Knight, contralto. Those who took part in the evening concert were Celia Traber, Kansas City; Julius Liberborg, St. Louis; Harriet Reynolds, Kansas City; Captain Oscar Hawley, Macon City. At the business meeting officers were elected and Macon City chosen as the next place of meeting.

Piano Pupils Play.

DALTON, O., June 30.—A recital by the pupils of Louis Waldemar Sprague—Blanche Monroe and Archie A. Mumma, was given in this city Thursday.

The programme consisted of Grieg's A minor concerto; Barcarolle, Liadow; Scherzo, Arensky, and piano concerto G minor, Mendelssohn. The playing throughout was sane, well-balanced and forceful.

Isabel Bouton Engaged.

Isabelle Bouton, the famous mezzo-soprano, has been engaged by the Chicago Apollo Club to sing in Elgar's "Dream of Gerontius," which is to be presented during the coming season. This is one of the most important engagements made for this eminent artiste.

WEBER PIANOS

- ¶ Manufacturing conditions in the piano industry to-day are such that prices can not be reduced without a corresponding reduction in quality. *Yet there seems to be a tendency even among high-grade manufacturers to put on the market pianos bearing their name at lower prices than ever before.*
- ¶ That this can be done without a lowering of standards does not stand to reason. It is well known that labor costs more, and practically all the materials that go into the making of a high-grade piano were never higher than now.
- ¶ Contrary to the policy of certain other manufacturers (whose names in the past have stood for the best) is the policy of THE WEBER PIANO COMPANY. *The Weber is selling to-day for more than ever in its history.* And yet it has been necessary to double the output of the Weber factory in order to keep pace with the demand.
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LHEVINNE TO SAIL ON OCTOBER 13

Great Russian Pianist Coming
for American Tour on
La Savoie.

Josef Lhevinne, the great Russian pianist, will sail for America on October 13 on *La Savoie*.

Caesar Cui, the Russian composer, has completed three compositions for two pianos, which he wrote for performance by Mr. and Mrs. Lhevinne in this country next season. Cui was visiting in Moscow when the great Russian pianist returned recently from his triumphant American début and heard the pianist and his talented wife play a composition for two pianos, by Raff. Learning that Mme. Lhevinne intended to accompany her husband to America and participate in his public appearances, Cui, who is one of the foremost exponents of piano composition of the Neo-Russian School, undertook for the first time in his life to write for two pianos.

He was so carried away with the work that he wrote three separate compositions, having in mind the marvellous technical ability of Lhevinne and his wife. Then in spite of his seventy-three years, the composer traveled all the way from St. Petersburg to Moscow to personally present his works to Mr. and Mrs. Lhevinne on the eve of their recent departure for Paris.

F. E. Peterson Elected.

MINNEAPOLIS, July 1.—At the last meeting of the directors of Minnesota College, F. E. Peterson of Rock Island, Ill., was unanimously elected principal of the music department, his work to begin with the new school year. Mr. Peterson has been connected with the Augustana Conservatory of Music, Rock Island, for the last nine years. He has spent four years in Leipzig, Germany, and has won distinction as an educational promoter, and an enviable reputation as a pianist.

OLIVIA DAHL CHARMS HEARERS IN VICTORIA

Norwegian Vocalist, Arion Club and
Riedelsberger Quartette Give
Fine Concert.

VICTORIA, B. C., July 2.—That Olivia Dahl, the gifted Norwegian vocalist, has firmly established herself in the hearts of the music lovers of this city, was demonstrated by the warm reception accorded her at her recent appearance in conjunction with the Arion Club and the Karl Riedelsberger Quartette.

In Songs by Schubert, Grieg, Sibelius, Sinding, Ellen Wright and Chadwick Miss Dahl effectually maintained her reputation as a singer of rare musical intelligence and sympathy, combined with dignity and charm of delivery. Her impressive rendering of Schubert's "Death and the Maiden" contrasted effectively with her gay and sprightly treatment of Grieg's "Det Forste Mode," given as an encore.

The quartette played in a thoroughly artistic style, while Karl Riedelsberger and Erwin Gastel proved themselves to be soloists of a high order in numbers for violin and cello, respectively. The Arion Club made a fine showing in Grieg's "Landerkennung," the "Pilgrims' Chorus" from "Tannhäuser" and smaller compositions by Jüngst and Cooke. The solo in the Grieg chorus was taken in a most satisfactory manner by R. A. C. Grant.

Miss Cottle's Holiday Trip.

Ethelwyne Cottle, assistant director and teacher of interpretation in the Price-Cottle Conservatory, 125th street and Seventh avenue, New York, is spending her vacation at Berrian Springs, Mich. Miss Cottle's health is greatly improved and it is her intention to visit friends in Chicago for a few weeks before returning to resume her work in September.

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EMIL PAUR LIKELY TO RENEW CONTRACT

GENERALLY EXPECTED THAT POPULAR CONDUCTOR WILL REMAIN IN PITTSBURG.

No Auditorium Suitable for Popular-Priced Concerts Since Burning of Old City Hall—Orchestra Anticipating Successful Season.

PITTSBURG, July 3.—As the time is fast approaching when it will be definitely known whether Emil Paur will make another three-year contract to lead the Pittsburgh Orchestra, considerable interest is being displayed in the coming season of the city's permanent musical organization.

Already it has been decided to lengthen the season from twenty to twenty-three weeks, and at this early date there are indications that it will be one of the most successful in its history.

The out-of-town performances last year were the greatest single aid in reducing the deficit by \$6,000. It is declared the list of such engagements will be greater than ever next year.

Among musical people generally there is little doubt that Mr. Paur will again direct the orchestra. Though there was some talk that he would lay down the duties, it is known no official indication of this decision has been made by him.

The genial conductor has made many friends for the orchestra, and its devotees declare the future looks so bright that there should be little trouble in securing the guarantee this fall. It will probably be November before this work will begin.

One knotty question likely to face those in charge of the orchestra is the matter of providing places downtown for popular-priced concerts.

The success of the one concert held last season at Old City Hall resulted in a determination to continue the practice of having concerts at points within easy reach of the great mass of the people and at popular prices. The burning of Old City Hall deprived the orchestra of the most available downtown location, but the giving of one popular-priced concert in Allegheny Music Hall again showed that the people will patronize it.

It is probable the Allegheny Hall will be used again this year, but there is no available place in Pittsburgh.

Musicians declare the likely predicament of the orchestra again emphasizes the necessity of a spacious auditorium downtown. People visiting Pittsburgh are incredulous when told that there is no auditorium suitable for great assemblies in the business section of the city.

Cleveland Musicians in Europe.

CLEVELAND, July 3.—Charles Heydler has closed his studio and sailed for Europe, where he will remain three months. He will attend the opera performances in Bayreuth and Munich and visit other musical centres, spending also some time with Franklin Bassett, who has been abroad for several years. Mr. Bassett spent last winter in Weisbaden and will go to Vienna next season.

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NO SEATS LEFT FOR BAYREUTH OPERA

Not a Place to be Had for Any Performance, Many Americans Being Barred.

BAYREUTH, July 2.—Since two months every seat for this year's festival has been sold and as the number of requests which are received daily by the committee of arrangements under the leadership of Herr von Gross is great, they are all answered with printed notices:

"We regret that we cannot comply with your request, as all the tickets for the five performances are sold."

This year, for the first time, more than half the tickets for sale were disposed of in Germany. After the Germans the Americans are most numerous. The number of English will be the same as at preceding festivals, while there is an appreciable falling off of the French. There will be a few more Russians and Austrians, but few Italians are expected.

About 26,000 tickets were sold at 5 fr., and some seats in the princely boxes brought 10 fr.; most of the boxes, however, being reserved for the families of German princes.

In 1904, when the last festival was held, the total gross receipts were fr. 137,500, which was no protection against a large deficit, which the heirs of Wagner had to meet. This year a better result is expected, as neither "Tristan and Isolde" nor "Parsifal" need new scenery while in 1904 the new setting for "Tannhäuser" and the assistance of the corps de ballet of the Berlin Opera cost enormous sums.

WINNIPEG VIOLINISTE IGNORED.

Rhoda Simpson Wins Favor of Critical Audience at Benefit Concert.

WINNIPEG, MAN., July 3.—On Friday evening of last week a benefit concert was tendered Rhoda Simpson, a promising young violinist of this city, at the residence of Mrs. D. K. Elliott. A representatively cultured audience crowded the rooms and rewarded Miss Simpson with warm applause for her rendering of the Mendelssohn concerto and d'Ambrosio's "Romance." She played both numbers with keen musical feeling, ease and grace of execution, good tone quality and a well-developed sense of style.

Mrs. Chisholm contributed songs by Schubert, Schumann and Fontanelles, Mrs. Landry played Beethoven's "Sonata Pathétique," Ernest Nixon Kitchen again displayed his technical attainments and grace of style in Liszt's descriptions of Chopin's "Maiden's Wish" and Wagner's "Spinning Song," and Edna Elliott and Hugh Baly joined Miss Simpson in a trio for piano, cello and violin.

G. H. FAIRCLOUGH'S RECITALS.

Good Results of St. Paul Teacher's Work Shown in Pupils' Playing.

ST. PAUL, July 2.—That G. H. Fairclough possesses in a marked degree the faculty of imparting to his pupils his breadth of musical understanding and artistic refinement, was demonstrated in the recitals given on Friday afternoon and evening by his organ and piano pupils, respectively. A striving after high ideals of musicianship characterized the playing of all, and the advanced state of technical development revealed attested conscientious and industrious application.

The organ pupils who appeared were Emilie Courteau, Paul W. Thorne, Marie Keegan, Margaret Milch, Clara Deslauriers, Evangeline Moosbrugger, Hildegard Renz and Myrtle Weed, who showed her versatility by rendering piano solos by Chopin and Liszt in the evening with equal facility and finish. Others who participated in the piano recital were Mildred Phillips, Minnie Ekman, Eva White, Dorothy Mingaye and Florence Campbell.

New Honors for James H. Rogers.

CLEVELAND, July 2.—James H. Rogers of this city has been appointed conductor of the Tuesday Musical Club of Akron for the coming year, and is already at work upon the preliminary preparation of the programme. Mr. Rogers was chosen for this work because of the excellent results attained by the Rubinstein Club of this city under his direction during the past three years.

"Madame Butterfly" Puccini's Best Work

In London—and thus far almost nowhere else—Puccini's newest opera, "Madame Butterfly," has made its way, says "H. T. P.," writing in "The Boston Evening Transcript." It failed, comparatively, in Italy when it was first mounted there; and it succeeded very little better after the composer had re-written the second half of it. The German theatres which still prefer Mascagni and Leoncavallo to Puccini, have scarcely touched it. Paris, though the new Italian composers are steadily advancing there, knows it not. But in London it is distinctly the fashionable and the popular opera of the hour.

From beginning to end it is a "one-part" opera—*Butterfly* and little else. A tenor for *Pinkerton*, the naval officer; a barytone for the American consul at Nagasaki; a mezzo-soprano for *Butterfly's* maid, and a few routine singers for the smaller parts round out the cast. The chorus has little to do, and the whole opera is only two hours and a quarter long, the text being a straightforward operatic adaptation of Long and Belasco's little play, "Madame Butterfly," over which American audiences wept for a season or two.

The music is Puccini's very own. No other composer could have written it. The dramatic energy, the theatrical vivacity, the seeming spontaneity of it are unflagging and persuasive. Sometimes, indeed, Puccini is snatching at the readiest means, though it does happen to be a means that he has used before. On and on flows the musical dialogue in the first act. It is musical talk and nothing else—phrase heaped on phrase, answer on answer, exclamation on exclamation. Only rarely does it pause for a moment of sustained song. Puccini has taken the old Italian parlando and intensified and brightened it into swift, pliant, flickering, musical speech.

Yet, it is not mere detached phrase-making. Underneath it is an adroitly woven musical web, better knit, seemingly at a single hearing, than any that Puccini has yet contrived, never missing its purpose of bending to every turn of the text or situation, or yielding to every call for "atmosphere."

Syracuse Singer Returns Home.

SYRACUSE, July 3.—Mrs. Joseph Dunfee, the local soprano, has just completed her second season's work at the New England Conservatory of Music, Boston, and returned to her home in this city. Her voice has gained in breadth and carrying power and she is looking forward with enthusiasm to the further pursuit of her studies in Boston and eventually in Europe. She has been engaged for the coming musical festival at Thousand Island Park.

phere." Not that there is much Japanese suggestion in it. It is pure Italian music—Italian to the core—except when Puccini happens to take thought of the "Japanese tragedy" on the title page. The strings pizzicato, a little muting of the horns and clashing of the cymbals, and he has forgotten, and is Italian again.

If through the first act he is the maker of music suitable to the text out of well-tried and ready resources, in the second act he is the composer whose drama has kindled and possessed him. His business now is the music of universal human passion. His musical dialogue ceases to be clever tonal talk, and becomes genuinely exalted musical speech. It touches tragic irony when the consul reads *Pinkerton's* caustic letter and *Butterfly* answers out of her love and trust at every phrase. Throughout the act there are passages of high and sustained lyric rapture for *Butterfly* and one for *Pinkerton*—ariosi with all the abstract passion of pure song in them, and the particular passion of the moment and the woman's heart. And there is one passage of singular and searching beauty—the most poignant in its external grace and its ominous undertone in all Puccini's music—as *Butterfly* and her maid strew the flowers that are to welcome the returning husband. The passion of text and incident, of mood and character, kindle and shape the contents and the color of the melodies. They seem inevitable. Orchestra and voices, the spoken word, the opposite action are woven into a whole of passionate utterance.

As the first act is Puccini's best work thus far, in musical talk, so his second, for more than half its course, excels all that he has done in musically dramatic power. He begins to flag only with the vigil at the window. He would write wan and anguished music; but it seems tame beside that which has preceded it. The American wife's music is as commonplace as she; but Puccini rises again in the wan hollowiness, the dull restraint, the tonal emptiness, so to speak, of *Butterfly's* answers. Here again it is music that seizes her mood and imparts it inevitably. And so it continues to the end.

Good Showing of Mrs. Corey's Pupils

DETROIT, June 30.—Mrs. N. J. Corey's annual pupils' recital was attended by a large and highly pleased audience. In excerpts from "Der Freischütz," "Lohengrin," "Carmen," "Marta" and "Il Barbiere di Siviglia" the Misses Cant, Wadley and Backus and the Messrs. Courtaine, Cloddy and Dickinson showed carefully trained voices of good quality and creditable understanding of operatic style.

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BERLIN HEARS OPERA ON AMERICAN PLAN

ARRAY OF NOTED SINGERS IN
"STAR" PRODUCTION OF
"DON JUAN."

Lilli Lehmann and d'Andrade Score in Leading Roles and Young American Makes Successful Debut—Bella Alten a Disappointment.

BERLIN, June 25.—The summer opera season at Kroll's Theatre recently had a remarkable evening. "Don Juan" was given in American style that is to say, several of the leading roles were taken by world-renowned "stars." Mozart's masterpiece is by no means a virtuoso opera; it requires essentially a uniformly good cast throughout. Therefore, those who went to hear a well rounded-off performance found some disappointments in store for them, whereas the lovers of the "star" system had every reason to be satisfied. There were climaxes of imposing power, bravura achievements, frequent spontaneous outbursts of applause and insistent demands of repetitions.

First of all, there was Lilli Lehmann, whose *Donna Anna* made the audience wildly enthusiastic. Her great aria in the first act and especially the highly dramatic introduction to it were sung with inimitable mastery of style. Who among the younger impersonators of this role is capable of such overwhelming passion of expression? Her rendering of the F. major aria reflected no less honor upon her. It is truly amazing how this remarkable artiste has preserved the elasticity of her technique.

Senor d'Andrade's *Don Juan* is familiar. Suffice it to say that he was in better form on this occasion than he had been for a long time; his performance scintillated with fire and life.

The third in the trio was Bella Alten of the Metropolitan Opera House, New York. Her *Zerline*, however, lacked refinement and grace—at any rate, it was not as attractive as could be expected from an artiste who has attained such prominence as Fräulein Alten has in the last two years.

The *Donna Elvira* was Wilma Villani, a pupil of Frau Lehmann, who made her operatic debut on this occasion. Fräulein Villani who is a Washington girl, her real name being Wilma Willembücher, possesses a voice of much beauty, which has been cultivated along the most artistic lines. As yet she betrays a lack of temperament, which will doubtless become less perceptible as she gains experience and ease on the public stage.

The other roles were less satisfactorily taken.

The musical direction lay in the hands of Dr. Kunwald, who performed his duties with the certainty and finish of style which are to be expected from him.

It is interesting to note that in the production of this opera at the coming Salzburg Festival Frau Lehmann, Fräulein Villani and Senor d'Andrade will sing the same roles and Geraldine Farrar will be the *Zerline*.

ROSA OLITZKA HEARD.

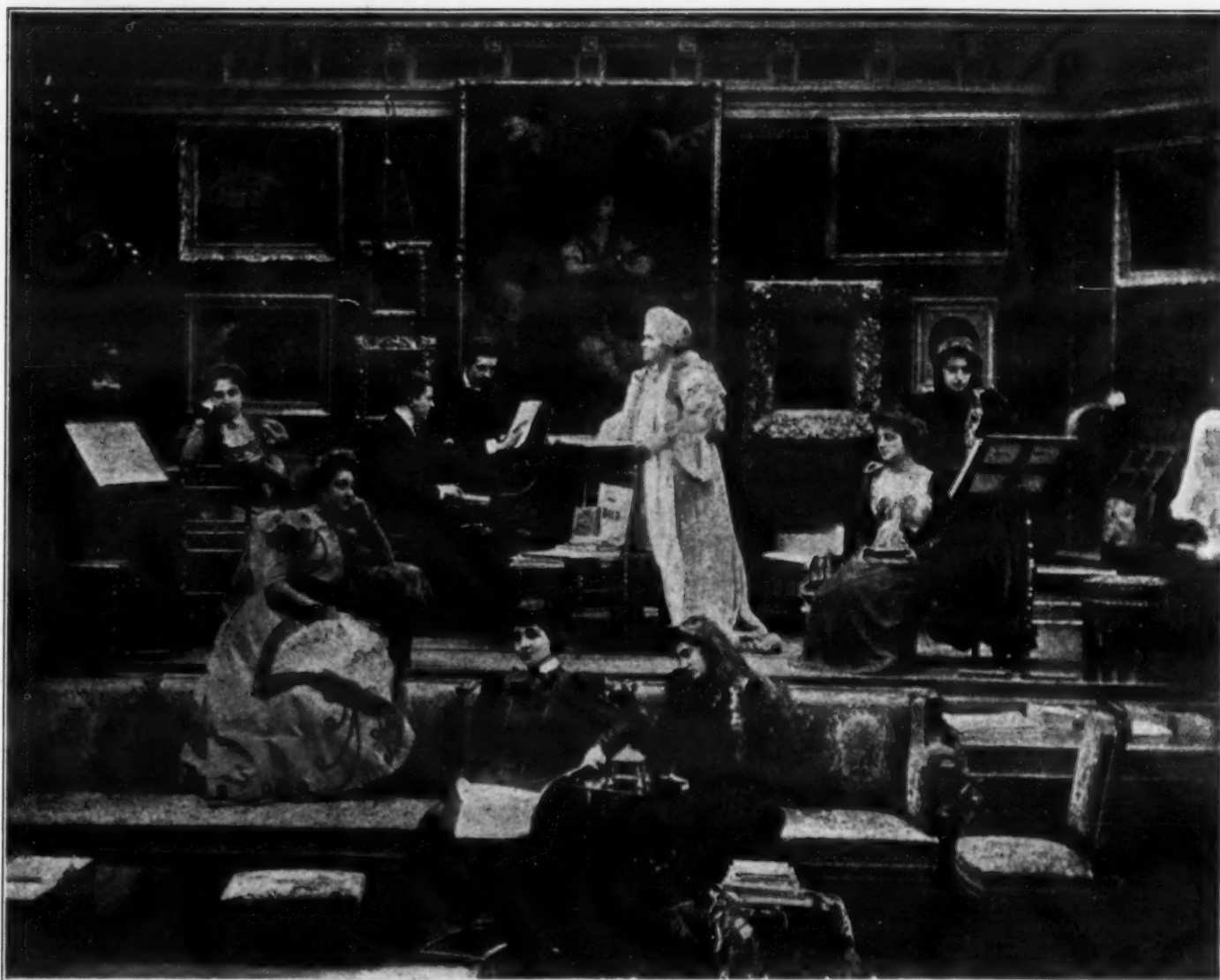
Noted Singer Delights by Artistry in Recent Recital.

LONDON, July 3.—Rosa Olitzka had drawn up an interesting programme for her last recital in the Bechstein Hall, which began with the "Apparition de Pallas" from Saint-Saëns's "Hélène," and went on through Schubert's "Nacht und Träume," Schumann's "Auftrage," and songs by Brahms, Strauss, and Hugo Wolf, to Henschel, Somervell, and a number of other songs by English composers.

The programme was an interesting one, not only because it contained many beautiful songs, but also because it enabled Mlle. Olitzka to show that she could sing the lyrical, as distinct from the dramatic, part of her programme in a lyrical way.

Marie Brema is making Londoners acquainted with the songs of Weingartner, of which there are many. She is said to have a special penchant for them, and to know how to make them effective.

ROUMANIAN QUEEN'S MUSICAL PREFERENCES



CARMEN SYLVA'S MUSIC ROOM IN THE PALACE AT BUCHAREST
The Figure in White in the Centre Is the Queen of Roumania

The Queen of Roumania has written the memoirs of her youthful musical training. She has an admiration, much like a religious fervor for Bach and Beethoven. She cannot stop playing the works of the first of these masters, for, she says: "His noble, serene, and harmonious perfection alone can compose me and invigorate my tired body. . . . The 'Clavecin bien tempéré' of Bach has become my book of daily devotion; it is with this book I commence each of my journeys; in this treasure of grand accords and beautiful melodies I find untold joys before seating myself at my work table. Nothing in my estimation, can take the place of the charming 'prelude' of the day as it breaks. And, as it is not unusual for me to rise as early as four or five o'clock in the morning, I go to my piano and give up an hour's time to the enjoyment of my predilection,

reflecting piously, while other beings are still in the depths of profound slumber."

Another passage is still more characteristic: "All other composers have their season of popularity, are rejected in due time and do not remain always with us. Bach alone is loved for all time by the entire world; he still touches us to-day; he is as near and dear to us of the present as he was to those of bygone generations. He is as good during the storms of youth as he is in the struggles and reverses of maturity, or in the years of calm when old age comes upon us. All the secrets for penetrating into the depths of the human heart are entirely in his hands; he excites all our passions; he raises us from sadness to joy, he changes our hope to despair. His music does not offer us merely the rare and precious pleasures of a table decked for a holiday feast; it is also our daily bread. It is an inestimable, a superb

present of this benefactor, who never rests and who never lets a single day pass without taking his pen in hand to make note of our thoughts."

Carmen Sylva does not entirely forget, however, that Beethoven himself has also the gift of eternal youth.

"When I was twelve years old," she writes, "I played on the piano a symphony transposed for four hands, if I recollect correctly; long years afterward while rummaging through a cabinet filled with old music copybooks, I found a piano edition of the 'Symphonie Heroique' under whose title I had written in the carefully made characters of my fine feminine and childish writing this information: 'Bought entirely with my own money.'"

Carmen Sylva considers Beethoven's Ninth Symphony as the most beautiful work for orchestra which has so far been written.

From Béziers comes an account of two performances of Spontini's "Vestale" which are to take place on August 26 and 28. The orchestra of two hundred and fifty musicians under the direction of Jean Hussy-Verdié will be assisted by a chorus of two hundred and fifty and a ballet of sixty.

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FROM BEYOND THE SEAS

The second concert by Auguste Pierret and George Enesco at the Salle Pleyel, Paris, was as great a success as the first one. Three sonatas by Vincent d'Indy, Gabriel Fauré and Gabriel de Pierné were rewarded by great applause.

Leoncavallo is at present working on the outline of a Trilogy of the Florentine Renaissance. One part of it is to be dedicated to the Medici, another to Savonarola. He is also busy with a patriotic opera, "The Red Shirt" (in reference to Garibaldi) the scene of action to be placed near the Lake of Garda. However he intends completing his comic opera, "The Youth of Figaro," first.

Winkelmann, the well-known Wagnerian singer of the Vienna Royal Opera, has said "Farewell" to the rôle of *Tannhäuser* and has gone into retirement. He sang *Parsifal* in Bayreuth as early as 1882, and has many pleasant recollections of the great Bayreuth master. "Wagner," he says, "hated superficiality and striving after effect on the stage. What iron nerves he had! What unheard of energy! What flaming enthusiasm! Those were charming days."

Meyer-Förster's play "Old Heidelberg" is to be given as an opera in Mailand some time during the coming opera season under the title of "O Eddelberga Mia. It is composed by Ubaldo Paccheirotti. "Tristan und Isolde," "Götterdämmerung," "Oberon" and Richard Strauss's "Salome" are also to be given under the leadership of Toscanini. A new work by Leoncavallo is being thought of in addition.

Max Schillings's music drama "Moloch," is to be the first novelty to be presented at the Vienna Royal Opera House. It will be followed by Erlanger's "Polish Jew."

The municipal council of Bâle has just agreed to the project relative to the construction and maintenance of a municipal theatre and concert hall. It is proposed to erect the new edifice on the same plot where the old building had stood previous to the fire which destroyed it in 1904. The place selected is called Steinenburg, at the corner of the Rue du Théâtre, and it is hoped that the seating capacity will be about eleven hundred. They will call for a popular vote to decide the last question for it seems that a large part of the public desires room for more than the proposed number of spectators.

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FRANKFORT THE SCENE OF THE
TWENTY-NINTH YEARLY
CONVENTION.

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Musical Entertainment of High Character.

FRANKFORT, IND., June 30.—The twenty-ninth annual convention of the Indiana Music Teachers' Association closed here yesterday after a three-days' session, which proved to be the most successful in the history of the association. The attendance was large, the programmes artistic and the meeting a success financially. At the first meeting, which was devoted to business, President S. Hamilton Nussbaum of Marion read the annual address, in which he urged that there be a united effort to instill in the people a love for music of the higher class and less for "sentimental ragtime" of which he said there was too much to-day. He also urged that more attention be given to ladies' clubs as a factor of the convention. At the various business meetings officers were elected, membership fees determined and the "Musical Mirror," published by J. S. Bergen of Lafayette, made the official organ of the association. It was determined to hold the next meeting in Noblesville.

On the first evening a concert was given by Louis Elbel, pianist, and Pietro L. Gherardia, tenor, with Byron L. Hughes accompanist. On the second day, the morning concert was made interesting by the playing of Grace Hamilton-Morrey, pianiste, of Columbus, O., and Catherine E. Bauer, violiniste, of Indianapolis. The afternoon programme was given over largely to the representatives of the ladies' clubs of the State. A pleasing feature was the singing of Miss Dean McMurray, accompanied by the Frankfort High School Chorus. The Marion Ladies' Club was represented by Blanche Schultz and Alma Patton in a violin duet, the Franklin Club by Myrtle Dungan in a piano solo, the Noblesville Club by Huldah Wheeler, who rendered a trio of short songs. One of the most enthusiastically received club numbers was a violin solo by Mrs. James Black of Crawfordsville, accompanied by Mrs. W. P. Herron. Lillian Morrey of Lafayette did good work in a quartette of songs. In the evening the programme was rendered by Henry Holden Huss and his wife, Hildagard Huffman Huss, soprano. Prof. A. A. Stanley of Ann Arbor gave an illustrated lecture on Wagner. In the afternoon came a concert by Mary Angel, pianiste, and Theodore van Yox, tenor. In the evening the Steindel Trio and Mrs. Bell Martha Kendall-Wethers scored a success.

One of the most interesting of the concerts was that in which Julie Rive-King played piano and Berrick Van Norden, a pupil of Anna Lankow, covered themselves with glory.

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"THE CREATION" SANG AT AMHERST COLLEGE

Springfield Soprano Makes Favorable
Impression in Haydn's
Oratorio.

SPRINGFIELD, MASS., July 3.—The commencement concert at Amherst, given June 25 in the college hall, was a repetition of the performance of Haydn's oratorio, "The Creation," as given a few weeks ago at the same place. The soloists were the same as before, with the exception of the soprano, Mrs. Nella H. Johnson, of this city, who was engaged in place of Eleanor Kessler. George Harris, Jr., of the senior class in the college, was the tenor, and the bass part was again entrusted to the well-known New York singer, Fred-eric Martin.

Although in the press of commencement affairs it has not been found feasible to hold general rehearsals, the event was a striking demonstration of the thoroughness with which the music had been prepared under the direction of Prof. W. P. Bigelow. There were a few trifling slips, but the performance seemed quite as smooth as before, and while there were some vacant places in the ranks of the chorus, the volume of tone was not seriously impaired.

The chorus showed the same fine qualities as at previous concerts; it contains some good material, and sings with refreshing spirit and intelligence. Mr. Harris rendered the tenor solos in a thoroughly pleasing and satisfactory manner. Mr. Martin sang with the same dignity and breadth of style as before, and with even more smoothness and finish in the case of the beautiful cantabile, "Softly purling."

Special interest centred in the appearance of Mrs. Johnson, the soprano soloist at Trinity Church in this city, who sang the music of "The Creation" for the first time on this occasion. Her work deserves cordial praise. Her voice, evenly developed throughout, is of pleasing quality, and the facility with which she executed the difficult florid arias showed well-directed and conscientious study.

Corey Pupils Give Concert.

MONTREAL, June 30.—Cal. H. Corey produced his pupils in a vocal recital last Monday at Victoria Hall, Westmount, which was well attended notwithstanding the great heat, the most appreciated pupils being: Helena Tait, Eleta Hallbauer, Edna Boyd, Miss E. M. Denis, Gertrude Lidstone, Victoria Scott, Pauline Nucci and John Dickson. The others who sang pleasingly were Constance Budd, Ethel Wright, Letitia Verrault, Pearl Allmand, Mary Nucci, Annie Dorian, Carrie Girling, Little Rose Geary, Maud Durant, Enid Munro, Messrs. E. Lidstone, James Duncan, Harry Kaufman.

Mme. Humphrey Sails.

Mme. Frances Helen Humphrey, the well-known Buffalo vocal teacher, sailed on July 5 for Paris on *La Savoie*. She will be gone until the middle of September. During her stay abroad she will visit London, Munich, Berlin and other musical centres.

Toronto Chorus Organizing.

TORONTO, July 2.—The Toronto Festival Chorus is now being organized for the season of 1906-07. The works to be given next season are "The Messiah," "Stabat Mater," "The Cross of Love" (Max Pruch).

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Mrs. Emilie Schneeloch-Bussi died June 22 at the Long Island Hospital after a lingering illness. Emilie Schneeloch, as she was known professionally, not many years ago was a well-known singer, until her career was interrupted by illness, which forced her to abandon her appearance in public. She had a naturally fine coloratura voice, and combined with this temperament a charming personality. Miss Schneeloch was a pupil of Madam Pappenheim, and, by the way, the first one who selected the well-known conductors, among them She appeared in concerts, and with most of the well known conductors, among them Seidl and Gilmore. With the latter she toured the country for several seasons. Miss Schneeloch was married to Frank A. Bussi, an engineer, connected with the Mergenthaler Linotype Co. She had a sunny, sweet disposition which she even preserved during the darkest days of her life. Mrs. Schneeloch-Bussi was buried in New Haven on Sunday, June 24.

Karl Lautenschlaeger, who built the new stage of the Metropolitan Opera House, New York city, and with Emil Fuchs produced "Parsifal" at the same theatre, died on June 30 in Munich. It was he who carried into effect Richard Wagner's ideas about the moving forest in the first act of "Parsifal" and the destruction of Klingsor's castle in the second act when the opera was first performed at Bayreuth. Mr. Conrad brought him here from the Court Theatre in Munich when he decided on the production of Wagner's work. When Lautenschlaeger was employed as technical director of the Court Theatre at Munich he designed all the effects for the performances of opera which were given for the sole pleasure of Ludwig of Bavaria. It was at this production of "Parsifal" that Lautenschlaeger invented the apparatus which was later used at Bayreuth. He had his first lessons in stage mechanism from Karl Brandt, a noted German stage technician who gained renown for the performances at the Court Theatre of Darmstadt. He succeeded his principal and was later called to Riga and Stuttgart before he settled at the Court Theatre in Munich in 1880. He was there for twelve years and since that time had travelled through different countries in Europe building stages in the principal theatres. His greatest achievement was the revolving stage of the Munich Theatre, and he also built the new stage of the Prinz Regent Theater in Munich. He recently designed a new stage for the Wagner operas at Covent Garden and designed the present stage at the Imperial Opera House in Vienna. If he had lived he would probably have returned to this country to install the stage at the New Theatre. He was 63 at the time of his death.

The death of Henriette Baréty in Toulouse is greatly regretted in France. She sang with success at the theatres in the French provinces and in other countries. Scarcely fifty years old, she had retired some years ago from the stage and

settled in Toulouse as a vocal teacher and met with pronounced success. She was the sister of Marguerite Baréty, the artist, who is well known at the Odéon in Paris. She sang for some time at the Théâtre Michael in St. Petersburg, but returned to France a year ago.

From Bologna comes the news of the death of the musician and composer Cesare Dall' Olio at the age of 56. He was professor of music at the Lycée Musical in that city. He wrote several operas, which have been produced: "Ettore Fieramosca," in Bologna in 1875; "Don Riego," at Rome, 1879; "Atal-Karr," in Turin, 1900, and "Il Figlio del Selve."

FIEDLER'S PLAYING WARMLY PRAISED

Violinist Gives Concert in London
at Which He Displays
Great Ability.

LONDON, July 1.—When a violinist begins his programme with Wieniawski's Concerto in D minor, where will he end? Heinrich Fiedler ended about where he began, with Vieuxtemps. Between these, however, he gave a group of short pieces, which included Schumann's "Abendlied," Mozart's often-played Menuet in D, and a little piece of his own composition, which was simple in form and attractive; it was encored and repeated.

If his programme was uneventful, it was all thoroughly well played, and Herr Fiedler has a broad and unaffected style which invests even Wieniawski's music with some dignity.

Fröken Rodolfa Lhombino's share of the concert began with Verdi's "Ah! fors è lui," in which she had a good opportunity of showing her vocal powers, which are considerable. The only fault to be found with her singing of this was a tendency to excessive vibrato, which occasionally made her intonation uncertain. But in her Scandinavian songs by Grieg, Järnefelt, and Lie, she had perfect control of her voice, and sang with exquisite art. She also sang Mozart's "L'Amore" from "Il re pastore," the obbligate for violin being played by Herr Fiedler, and ended the concert with a miscellaneous group of songs ranging from Brahms's "Meine Liebe ist grün" to Landon Ronald's "The Rosy Morn."

Mme. Hanka Schjelderup played some of Grieg's piano pieces charmingly, and gave a brilliant performance of Chopin's Fantasia in F minor and Wagner's "Feuerzauber" as arranged by Liszt. Horatio Cornell sang several songs with good effect.

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Tali Esen Morgan, 1945 Broadway, New York

WILKES BARRE SOCIETY WINS THE KAISER'S TROPHY

(Continued from page 5)

pitch to the singers of each part. It was plain to see the preparations tried some of the societies severely. The great audience was quiet. It applauded at the end of each performance, and was sometimes enthusiastic, notably as the Schwäbischer Sängerbund of Brooklyn finished, but it was plainly judging hardly less acutely than the real arbiters.

The attention of the singers to the baton was almost painful in its intensity, and the anxiety to catch the least motion of their leader was most marked. This was imperative as the piece selected depended absolutely upon the delicacy of the shading. An evening song of gentle mood, it gave no opportunity for the concealment of slovenliness by sheer force of tone, and effective coloring required skillful use of the different parts. At least one society saw its chances ruined by the tenors getting out of hand, and the taste of the conductors was curiously contrasted in the interpretations given and their power to bring out the beauties of the harmonies.

It was perhaps a little hard on the weaker societies that the piece selected for the competition should have called so urgently for a tenor of exceptional ability as soloist. On him hung the success of each performance, and, after all, many societies of good musical ability and training may lack a soloist of that particular type. However, there was plenty of opportunity for the choirmaster to show his skill in delicacy of shading.

Enthusiastic Reception for Soloists.

The scene in the evening at the concert in the armory of the First National Guard was most impressive. Every seat in the vast building was taken and many stood, while on the platform a bank of singers rose tier above tier across the end of the hall. President Roosevelt was not present, as had been hoped, but with Baron Speck von Sternburg, the German Ambassador, Governor Stokes and Congressman Bartholdt there was no lack of distinguished visitors.

The programme was supplied by Ernestine Schumann-Heink, the contralto, Giuseppe Campanari, barytone, a massed chorus of all the societies belonging to the Sängerbund, and the orchestra, as follows:

"Les Preludes" (symphonic poem)...Franz Liszt
The Orchestra.
"Im deutschen Geist und Herzen sind wir Eins"...Eduard Kremser
Männerchor and Orchestra.
Recitative and Aria: "Non più di fiori" from "Titus"...W. A. Mozart
Mme. Schumann-Heink and Orchestra.
"Early Morning in the Fields"...E. Burkhardt
Männerchor à capella.
"Liebeszene" from the Opera "Feuersoth"...Richard Strauss
Orchestra.
Two Choruses à capella:
"The Lonely Rosebud in the Vale"...Eduard Hermes
"Early Spring"...H. T. Petschke
Aria: "Non più di fiori" from "Figaro's Hochzeit"...W. A. Mozart
Signor Campanari and Orchestra.
"Zieh Hinaus"...Alfred Dregert
Männerchor à capella.
"Die Allmacht"...Franz Schubert
Mme. Schumann-Heink and Orchestra.
"Song of War", from "The Cross of Fire"...Max Bruch
Männerchor, Barytone Solo—Signor Campanari and Orchestra.

Mme. Schumann-Heink was greeted with a shout of welcome. She was at her best and held the rapt attention of the audience through the Mozart aria which she rendered with that technical accuracy, unswerving intonation and appreciation of the spirit of the composition which have made her peerless among the world's contraltos. Later in the evening in Schubert's "Die Allmacht," with orchestral accompaniment arranged by Louis V. Saar of Cincinnati, formerly a prominent figure in the musical circles of New York, she

gave full vent to the majestic beauty of her splendid organ, rendering the song with an imposing effect of which she alone is capable. She included this setting in the programmes of her European concerts last winter and invariably aroused her hearers to a high pitch of enthusiasm. Losing none of its freshness, her voice seems to constantly grow still broader and



EDWIN GRASSE

mellower. A greater pleasure than ever before may be expected from her work in grand opera next season.

Giuseppe Campanari is another artist who impresses one immediately with the sincerity of his art ideals. While the "Non più di fiori" aria needs, perhaps, the environment of the opera for its best effect, it was sung with finished vocalization and refinement of phrasing and style. In response to an enthusiastic encore he gave the "Toreador's Song" from "Carmen" with the power and abandon for which his rendering of this number is noted. His voice rang out with richness and sonority.

The singing of the combined societies naturally made a big impression. From such an immense body of singers the volume of sound was somewhat overwhelming, but Mr. Lorenz had his forces well in hand, and while absolute unanimity of shading and precision of attack could not be expected from such a number without repeated rehearsals, the general effects of expression were well worked out.

The orchestra gave a sound reading of "Les Preludes" and produced good tonal effects in the sensuous "Feuersoth" music, the excerpt from the Strauss opera arousing much interest.

Edwin Grasse a Favorite.

On Tuesday afternoon attention was divided between a concert given at the armory by 3,000 school children and the prize singing for the first and second class societies at Olympia Park.

The special features of the concert were the playing of Edwin Grasse, violinist, and the singing of Frieda Stender, soprano. Mr. Grasse was heard to fine advantage in Sinding's "Romanze," Wieniawski's "Scherzo-Tarentelle," Vieuxtemp's "Adagio Religioso" and his own polonaise, a composition which proves that in addition to his exceptional gifts as an interpreter he also possesses a considerable degree of creative ability. He played with his well-known refinement of taste and scholarly style, and was warmly applauded after each number.

Miss Stender made a favorable impression in Mayer's "Ich liebe dich allein" and Moszkowski's "Serenade," in which she revealed a voice of natural purity and beauty of quality.

The children sang in a manner that re-

flected the highest credit upon those responsible for their training. The massed choruses were under the direction of Louise M. Westwood, who was fully equal to her task.

For the competition of first-class societies with from sixty to seventy-five singers, Weber's "Waldweben" was selected. It is a descriptive piece and requires delicate shading at one moment and the greatest spirit and precision at another. It tested to the uttermost the capabilities of the conductors in bringing out all the volume in their choirs and the discipline and control of the singers.

The Harmonie of Philadelphia received the greatest applause of the societies. The softness and beauty of its pianissimo passages, the spirit of its rendering of the storm, and its perfection of balance made it the favorite with many.

The Schillerbund of New York and the Williamsburg Sängerbund of Brooklyn gave excellent interpretations of the songs. The work of the former in the trying middle verse was admirable. It gave a meaning to the quick broken phrases, which showed how fully it had mastered the difficulties of its task. Carl Kapp, its conductor, has every reason to be satisfied with the showing of his club.

The Williamsburg singers treated the quiet sections with more robustness than any of the other societies, and preserved the values of the passages clearly.

A setting of von Weiler's "Im Bivouak," by Lottar Kempter, was the composition



JULIUS LORENZ

set for the second-class societies, which had about fifty singers in their choruses. Here, too, ample opportunity was offered for expression. With eleven competitors the rivalry was keen and the standard attained was high. The Junger Männerchor of Scranton was, however, the popular favorite for its fine outburst of tone.

The Männerchor of Elizabeth, the Rheinländer Männerchor of New York, and the Einigkeit of Staten Island also gave creditable performances.

In the Evening.

In the evening Mme. Schumann-Heink, the united societies and the orchestra were again heard, and one other soloist, Daniel Beddoe, the tenor, also appeared.

Mme. Schumann-Heink came forward covered with the insignia of the different societies and was again enthusiastically cheered. She sang the difficult Bruch aria with the utmost ease and clarity of voice and was compelled to respond to the demand for an encore. Her second number,

the familiar aria from "St. Paul," was given with appealing warmth of feeling. It was the only English number on the programme.

Mr. Beddoe's appearance was awaited with much interest as he had never been heard here before, being a Pittsburg singer. He appropriately chose the "Prize Song" from "Die Meistersinger" for his programme number, and the hearty approval accorded his rendering of it by the audience confirmed his wisdom in selecting it. It is a severe test of the singer's range of voice and endurance, but Mr. Beddoe sang it in an eminently satisfactory manner, displaying a fine tenor voice of wide range and adequate power, which he has well under control. His finished phrasing is worthy of a special word of praise.

The massed chorus again delighted the audience. The difficulty of arranging such a number of singers within sight of the conductor's baton makes it impracticable to include compositions of a very complex nature. Considering all they had to contend with, the societies and Mr. Lorenz deserve warm commendation for the really excellent effects they obtained in their ensemble numbers. They understood each other and their conductor better than on Monday evening and consequently sang with precision. Of especial charm was their rendering of the "Singe, du Vöglein, Singe" and Jungst's effective setting of the Swedish folksong, "Spinn, Spinn."

After the last of the third-class singing societies had competed, the competition for the united choirs of cities began for a bust of Josef Haydn presented by the United Singers of Newark. In the first-class choirs numbering from 250 to 300 were included and New York, Brooklyn, Philadelphia, and Baltimore had entered. All the performances were highly creditable, but the real competition lay between Philadelphia and Brooklyn. As Philadelphia finished its rendering of Richard Wiesner's "Wald-stimmung," its admirable tone and balance brought forth the warm comments, but when the Brooklyn singers finished Gottfried Angerer's "Verrauscht-zerronnen" they received a veritable ovation. They had chosen the most difficult piece of all and rendered it in fine style.

The competition for the Kaiser's cup on Wednesday morning brought the musical part of the festival to a close. The prizes were distributed that afternoon. It was decided to hold the next Sängerfest in New York City three years hence.

The Kaiser prize consists of a heavy silver statuette of a minnesinger standing on a silver pedestal, which, in its turn, rests on a bronze base. On the pedestal is engraved the dedication, "Nineteenth National Song Festival and Semi-Centennial Jubilee of the Northeastern Song Society, Brooklyn, N. Y., 1900." Underneath is a gold head of the Kaiser in relief with the inscription, "Prize of Honor of His Majesty, the German Kaiser and King of Prussia, William II." The whole is a masterpiece of the goldsmith's art and gives an impression of grace and originality. Especially do the heraldic figures arouse the interest of one who is skilled in the knowledge of heraldry. The statuette is two feet, seven inches high, base measuring twelve and three-quarters inches in diameter. It is said to be worth a small fortune.

The judges were Louis Ehrgott, Musical Director, of Cincinnati; Wolfgang F. Schwatz, Director of the Orpheus Singing Society, Buffalo; Frank Bellingier, Indianapolis; Albert Kuenzler, Director of the Männer Gesang Verein Liederkrantz, Syracuse, and Dr. Hans Harthan, of McGill University, Montreal.

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Miss Rundle's Pupils Heard.

TORONTO, July 2.—The recital given in the theatre of the Normal School last Tuesday evening by pupils of Etta Rundle was attended by an unusually large audience. The programme consisted of solo and ensemble work and all was given with accuracy and good interpretation.

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Louis Cassier Dead.

Louis Cassier, editor of "Cassier's Magazine" and of the "Electrical Age," both of New York, who was among those killed in the recent railway accident in England, started his journalistic career under John C. Freund as Boston correspondent of the old "American Musician." He resigned his position, which he filled most creditably, to undertake the publication of "Cassier's Magazine," which at once took a prominent position in the engineering and electrical world. During his connection with the "American Musician" Mr. Cassier became acquainted with the members of the music trade and of the musical profession in Boston, and was greatly esteemed by them.

He was a man of wondrous enterprise and striking originality of conception. No obstacles, however serious, ever deterred him in anything he had once undertaken. He made his magazine known abroad as well as in this country as a leader in its class. His terrible and sudden death will be deplored by all who knew him.

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NEW YORK



Mrs. Hageman, of Interlaken, New York, gave a well-attended piano recital at her home in North Main street.

The Reidelsberger String Quartette appeared recently in Everett, Wash., under the auspices of the Ladies' Musical Club to a crowded house.

A recital was given by vocal and piano pupils of Lillian Simeral in Cincinnati. A large audience was present and an enjoyable programme rendered.

Frances Brown, of Minneapolis, Minnesota, gave a piano recital at Red Wing, which proved that she has musical ability and has received careful training.

Olinda Voss gave a pleasant song recital at her studio at Cleveland, Ohio, recently. Her programme was chosen from German, French, English and Italian songs.

The third of George Chadwick Stock's pupils' recitals was given in New Haven, Connecticut, recently. Millicent Judd, Margaret R. Lewis and Iva Bishop sang, accompanied by Anna Frances Treat.

At a recent faculty concert of the Cincinnati Conservatory of Music, Wilhelm Kraupner, Bernard Sturm and Julius Sturm played Tchaikowsky's trio "To the Memory of a Great Artist" with marked success.

The pupils of May Fayville Woolever, assisted by Mina Ellis, contralto, gave a recital recently at the home of Miss Woolever in Little Falls, N. Y., and acquitted themselves in a manner that reflected much credit upon their teacher.

The first of a series of two recitals by pupils of the Indianapolis Piano College, under the direction of J. M. Dungan, was given at the Third Christian Church on June 18, and afforded the relatives and friends of the players great pleasure.

At a recital given recently in Columbus, Ohio, by Mrs. Mooney, the following pupils were heard: Mabel Kiner, Lucile Earle, Caroline Benham, Margaret Hughes, Hazel Swann, Cornelia Vail, Carrie Hirt, Marguerite Herbst, Emily Benham and Alice Speaks.

The annual recitals of the Albin Korn studio took place on June 28 and 29 in Guernsey Hall, Scranton, Pennsylvania. Professor Roescher and Mr. Conrad, violinists; Mrs. Slocum, soprano; Helen Kiesel, soprano, and Harry Rose, barytone, presented the programme.

The pupils of Eva Hemingway were heard to advantage in a recital given at All Souls' Church, Grand Rapids, Michigan. Miss Hemingway is fortunate in having a number of good voices among her pupils. Particularly noticeable was the voice of Dr. Wieras, of Grand Haven.

A ladies' orchestra has been formed in Salt Lake City by Prof. Pedersen. The members of the new organization are Olive Shepherd, Mary Rogawsky, Nellie Brown, Lena Levy, Bessie Barnett, Georgia Young, Maud Weimer, Margaret W. Wright, Rosa Brown and Eva Dunyon. It is said that the young women are doing excellent work.

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The Ohio Conservatory of Music in Cincinnati gave an interesting programme on June 29. Pupils from the classes of John C. Davis, piano; Mrs. Charles A. Graniger, voice, and Richard Schliwen, violin, participated. On June 30 the programme consisted of a song recital by pupils of Laura Bellini, a recent addition to the Conservatory of Music faculty.

The sacred cantata "Esther" was performed by the Baldwin University Choral Society in full oriental costume under the direction of O. E. Weaver at Berea, O., on Thursday and Friday evenings, May 31 and June 1. The soloists were as follows: Gustave Bernicke, Mrs. Edith Gilmore-Schneider, H. C. Christman, W. P. Gill and Maude E. Darling.

The new organ recently installed at Trinity Baptist church, Cleveland, Ohio, was formally dedicated on June 27. A recital was given by the organist of the church, Charles E. Clemens, the numbers on the programme being selected with the view of demonstrating the various points of excellence of the new organ. Francis J. Sadlier, barytone, assisted.

The fifth annual commencement exercises of the West Side Musical College, Cleveland, O., took place on June 18, when an interesting programme was given by Emma Whitmore, Lida M. Reussmann, Laura E. Webster, Emma L. Kohl, Bertha L. Langley and Matilda R. Young-Schmidt, pianists, Karl F. Grossman, violinist, and Henry F. Clarke, double bassist.

The Los Angeles centre of the American Music Society gave its third concert recently in the Blanchard Building music hall. Among those presenting the programme were Frederic Irving, late leading man of the Schumann-Heink Opera Company, and Mrs. Campbell, who gave a piano transcription of Indian melodies, accompanying it with explanatory remarks.

An enjoyable programme was presented by the piano pupils of Nellie McAllister at Metropolitan Hall, Minneapolis, Minnesota, recently. Numbers were given by Marjory Katancsik, Hugh Converse, Roy Maddans, Eurilla Gronveltd, Clara Miller, Clarence Bettridge, Marion Stewart, Helen and Sylvia Helwig, Mayoma McHugh, Esther Welch, Florence Truesdell, Jennie Fean, Norma Davis and Olga Parker.

The pupils of Marie J. Lokie, of the Detroit Conservatory of Music, gave a concert on June 15, assisted by Meta Schwenk, soprano; Charlotte McDonald, violin, and Emma McDonald, cello. The pupils participating were Harriet Schumaker, Nona Orleman, Emma Spencer, Martha Neugarten, Sadie Ludwig, Genevieve Hutton, Edna Peoples, Margaret Lang, Margaret Silby, Winifred Mowat, Grace Milburn, Myrtle Bower, Aileen Fox and Florence Colton.

The second recital of the pupils of Ethel Curry, of Winnipeg, Canada, was held in the Y. M. C. A. Auditorium recently. The pupils all gave evidence of earnest and intelligent direction and did credit to both themselves and their teacher. The programme was interpreted by Annie Halperin, Gladys Braedy, Lilian Scrase, Anna Johnson, Hattie Robinson, Olive Ritchie, Annie Wodlinger, Mona Munro, Gladys Chisholm, Lilian Park and Johnnie Gibson.

The following pupils of the Detroit Conservatory of Music received their diplomas at the commencement exercises held at the conservatory hall: Piano department—Harry Nelson Boillotal, Earl Howard Keim, Jennie Roe Lewis, Edna M. Price, Evangeline Searight, Hilda Templin, Marie Jelsch, Carrie S. Koch, Metta A. Lignian, Zella K. Price, Edna P. Simon, Letha Waterman; vocal department—Myra A. Coleman, Winifred L. Griffin; violin department—Molly Forcier.

A successful concert was given at the Detroit Conservatory of Music recently, by the piano pupils of Marie Wolverton, assisted by Winifred Griffin, mezzo soprano. The following pupils took part: Blanche Mauson, Mildred Fittlebaum, Ida Winters, Hazel Hart, Dora Esterbrook, Agnes Patterson, Mildred Henderson, Florence Reusch, Ruth Crane, Leota La Rue, Gladys Black, Sylvia Fink, Ina Hilliker, Rella Barker, Ira Ayers, Bert Saunders, Harry Culen and Charles Warren.

The June recital given by the pupils of Harriet Y. Annable was held at the First Ward Methodist Episcopal church at Syracuse, New York, recently. The pupils whose names appeared on the programme were Ethel Phalen, Elizabeth Schmieder, Margaret Schiermeyer, Willie Reid, Edward Mayer, Eva Williams, Abram Nutting, Evangeline Murray, Grace Cushing, Pearl Ransom, Hazel Wein, Katherine Keiber, Coletta Raus, Sybil Mather, Ethel Hamlin and Hazel Graham.

A concert of Mr. Southworth's pupils was given on June 28 in Scranton, Pennsylvania. The programme, which was composed of selections by Beethoven, Gade, Sartorio, Godard, Biederman, Heller, Jensen and Moskowski, was interpreted by Muriel Weston, Mary O'Malley, Ruth Keller, Ione Smith, Nellie House, the Misses De Martino, Christine Geschwindt, Mildred Milnes, Madge Snyder, Miss Shields, Gertrude Guild, Nan Robertson, Mollie Brown and Belle Morrow.

A concert of unusual merit was given recently at Park Church Chapel, Hartford, Conn., when the pupils of Mrs. Frances A. Smith interpreted a varied and difficult programme consisting of songs of Schubert, Franz, MacDowell, Meyerbeer, Brahms, Nevin, Henschel and Gounod. Those who sang were Mrs. Morgan Lord, Olive M. Lord, Grace M. Knox, Jane A. Clark, Mrs. S. G. Howd, Gertrude Case, Frank W. Brodie, and B. F. Grant. Mrs. William P. Robertson played the accompaniments.

The pupils of Mrs. Nellie M. Gould gave a recital last week at the Plymouth Methodist Episcopal Church, of Buffalo. Nellie McCormick, soprano; William Walsh, violinist, and J. Murray Fulson, cellist, assisted. The students who presented the programme were the Misses Leonora Steinke, Evelyn Moorman, Edna Grove, Ella Walsh, Clara Holcomb, Alberta Snyder, Katherine Goetz, Cora Large, Lena Smith, Rose Ball, Pearl Ellithorpe, Violet Hameister, Cecile Lindsay, Florence Kimpton, Eleanor Shalies, Erma Lindsay, Sarah Goldringer, Bessie Read, Marguerite MacFarlane, Maud Kelsey and Elmer Browning.

The ninth annual meeting of the Indiana and Ohio Sängerbund was held at Logansport, Ind., on June 18. A concert was given in which the Terre Haute Schwaben Gesangverein, the Marion Männerchor and the Peru Männerchor participated. At the morning session the prizes for which the singers contested Sunday were awarded. The Concordia Gesangverein of Fort Wayne won the first prize, a gold medal; the Concordia of Alexandria won the second prize, also a gold medal; the third prize, a silver medal, was awarded to the Socialistischer Sängerbund of Indianapolis, and the fourth prize was awarded to the Terre Haute Schwaben Unterstützungsverein.

AMONG OUR MUSICIANS

Alice Rhine, one of San Francisco's vocal teachers, who lost everything in the recent fire, is now settled in Seattle, where she has a large class of pupils.

The piano pupils of Carrie Schmitt were heard in recital at her studio in Providence, Rhode Island, recently. An interesting programme was given.

Laura Mae Webster, a pupil of E. W. Hanscom, gave a successful piano recital in Lewiston, Me., on June 18. She had the able assistance of Earle Marshall, barytone.

Dr. Lawson, the tenor and vocal teacher, sailed with his family for Europe on June 16, accompanied by Helen Kloborg, his pupil, who will study abroad during the summer.

Signor Pietro Buzzi, director of the Verdi School of Singing of Los Angeles, California, presented a number of his best pupils in recital at Dobinson Auditorium recently.

Agnes Sumner Geer, who has closed her studio, No. 138 Fifth avenue, after a busy winter season, is planning a two months' summer trip, and will resume her studio work in October.

Mrs. Alice James has resigned her position as soprano soloist of the Central Congregational Church, Winnipeg, a position she has filled creditably for the past two years and a half.

A musicale by the junior piano pupils of Clara Louise Moran was given at Gunston Memorial Chapel, Washington, D. C., recently. The assisting artists were Mrs. Theodore L. Holbrook, violiniste, and Harry H. R. Helwig, basso.

The pupils of Mrs. Ross Whitman, of Washington, gave a musicale recently. Those participating were May Tull, Edith Gray, Ray Whitman, Mabel Stewart, Misses Frank and Lynch, and Jo. Frank.

Luella Phillips, of Carnegie Hall, after her closing recitals in Brooklyn, New York and East Orange, has gone to Chautauqua, where she will read a paper on "Methods of Improving Articulation" before entering on her vacation.

Mr. and Mrs. Marshall Pease, the popular Detroit vocalists, members of the quartette choir of the First Unitarian Church, sailed this week for Europe, where they will visit the principal musical centres, returning early in September.

The last recital of the pupils of Mr. Watkins, of Scranton, Pa., was given in Guernsey Hall of that city, with admirable results. Those presenting the programme were Mrs. Graves, Miss Gibbons, Ned Connolly, Miss Burns, Kathryn Foote, John Burnett, Ruth Beddoe, Daniel Jones and Mrs. R. L. Smith.

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WHERE THEY ARE.

I. INDIVIDUALS.

Angell, Marie—Winona Lake, July 21.
 Aspland, Algernon—Winona Lake, July 21.
 Becker, Ludwig—Chicago, July 24.
 Edmunds, Mrs. Josephine B.—Winona Lake, July 21.
 Grasse, Edwin—Ocean Grove, N. J., July 7.
 Green, Marion—Winona Lake, July 21.
 Hammer, Clara Mae—La Crosse, Wis., July 6-8.
 Mildenberg, Albert—Paris, to August.
 Read, Lillian French—Chicago, August 21.
 Spry, Walter—Chicago, July 31.
 Steindel, Bruno—Winona Lake, July 21.
 Tudor, Bessie—Winona Lake, Ind., July 26.

II. ORCHESTRAS AND BANDS.

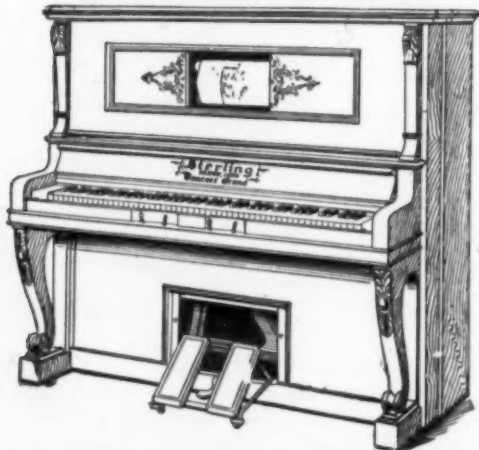
Creator's Band—Howard Pew, manager, Kansas City, July 1.
 Duss Band—Asbury Park, N. J., July 1.
 New York Philharmonic Orchestra—Newark, N. J., July 1-5.
 Pryor's Band—Willow Grove Park, Pa., July 1.
 Weil's Band—Chicago, to July 6.

EVENTS OF THE SUMMER SEASON.

June 30—Northeastern Sängerfest in Newark, N. J., to July 5. Soloists: Maud Powell, violin; Mme. Schumann-Heink, contralto; Daniel Beddoe, tenor; Corinne Rider-Kelsey, soprano; Giuseppe Campanari, barytone, and Edwin Grasse, violin.
 July 6—Biennial Music Festival of Northwestern Scandinavian Singers, in La Crosse, Wis., to July 8. Soloists: Clara Mae Hammer, soprano.
 July 8—Victor Herbert's Orchestra, begins engagement at Willow Grove Park, Pa.
 July 26—St. Paul Sängerfest, to July 29. Soloist: Corinne Rider-Kelsey, soprano.
 August 9—Children's Festival Chorus concert, in Ocean Grove, N. J., Auditorium, under direction of Tali Esen Morgan.
 August 12—Sousa's Band at Willow Grove Park, Pa., to September 3.

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A Boston Singer Selected for a Throne

Soon after the Academy of Music, New York, was opened for grand opera, the impresario, William H. Paine, announced at the beginning of his season that young American girls, with promising voices, would be afforded the first facilities for public hearings, and one day Eliza Hensel, the daughter of a Boston tailor, and possessed of a fine dramatic soprano voice, pretty face and superb figure applied for a position and was engaged for the season.

Having been thoroughly coached she sang the rôle of *Adalgisa* in Bellini's "Norma," and also that of *Bertha* in Meyerbeer's "Le Prophète" to boisterous displays of favor, in fact, she did so well that impresario Paine sent her to Paris for further training. Subsequently she was secured for the Lisbon grand opera season. On her appearance on the stage of the Portuguese capital, she made such an impression that Count Fernand, the consort of Queen Maria della Gloria became her most ardent patron, and it was not long after that the Queen died and Miss Hensel,

whom she had previously created a Countess, became the wife of Dom Fernand.

Thus the Boston tailor's daughter being the spouse of a prince of the House of Coburg, became sister-in-law to Queen Victoria, aunt of the Prince of Wales and of Leopold, King of the Belgians, and mother-in-law of the reigning King of Portugal.

Nor was this the limit of her influence, as it will be remembered that at the time of Miss Hensel's marriage to Dom Fernand, when Queen Isabella was exiled from Spain, Bismarck sought to place a Hohenzollern on the Spanish throne, while Napoleon III desired that soft place for a Bonaparte. Finally, as a compromise, Dom Fernand was selected for the position, but the proud Castilians objected, because of his wife's lowly birth.

However, their consent was obtained on condition that Dom Fernand would secure a papal divorce from his wife. This the loyal husband declined, "all on account of Eliza," and in the course of later events this declination made France a republic and Germany an empire.

New Novel by Carl G. Schmidt

Carl G. Schmidt, president of the New York State Music Teachers' Association, has written a novel, "Notturmo" (Eaton & Mains, New York), which bears a faint resemblance to Rupert Hughes's "Zal," inasmuch as in both books, music is the basis upon which the structures of love and romance is built. And to Mr. Schmidt's credit be it said that his novel compares most favorably with "Zal," for it is clean, wholesome, points a moral and incidentally, makes good reading.

The central figure, Alice Steele, is passionately fond of music, which has a remarkable influence on the development of her nature. During a trip to the West she meets Robert Glauber, a man so wrapped up in the pursuit of wealth that he has become insensible to everything in life except money. Alice awakens the latent

nobility in his nature, and he determines to win her and be worthy of her love.

Shortly after their marriage, Robert's fortune, which consisted entirely of mining interests, is swept away, and sooner than subject Alice to poverty, he goes back to his old questionable business methods. Alice believes in him implicitly, and he dares not reveal his duplicity. At last, when ruin is inevitable, he repents. Alice learns all, forgives him, and they begin life anew, in righteousness and poverty.

This is the bare story, devoid of the word pictures, the imagery, the tenderness, in which the author has clothed it. There is revealed too, in the book, a good knowledge of human nature, together with an excusable and understandable liking for Chopin's Fifth nocturn in C minor, with which the author has compared the lives of Alice and her husband.

NEW SEVCIK PUPIL IS UNEMOTIONAL

Herr Floris Plays in London But Fails to Move his Audience.

LONDON, July 3.—Herr Floris, another of Sevcik's pupils, made his first appearance last week with the Queen's Hall Orchestra in a programme which included Rust's sonata or suite in D minor, an MS. Concerto by Tor Aulin, the conductor of the Stockholm Philharmonic Orchestra, and the fantasia Bizet-Hubay, or Bizet-Hubay-Floris, as it ought to have been called, on "Carmen." Additional octaves, runs, cadenzas, and so forth had been scattered in handfuls over this fantasia, and a sprinkling had even found their way into the Suite by Rust, which, presumably from its not being sufficiently showy in its original version for fiddle and piano, had been scored by the violinist for a small band.

Fate, in return for this, had delayed the arrival of the orchestral parts of the Concerto by Tor Aulin, and this not very inspiring work had to be accompanied on the piano. This may well have accounted for the lack of interest which Herr Floris appeared to take in it, or at any rate for the want of enthusiasm and fire with which he played it. And yet we doubt if enthusiasm is really one of the qualities with which he has been blessed; for although in the Concerto and in the other pieces his tone was exceedingly clear and pure, his bowing firm and precise, and anything in the nature of a difficulty apparently unknown to him, his playing on the whole was cold and unemotional; beautiful in its way it certainly was and astonishing in its technique, but it was lacking in depth and character. The concert opened with a spirited performance, under Mr. Wood, of Richard Strauss's symphonic poem, "Don Juan."

Mr. Gebhardt Closes His Studio.

Boston, July 3.—Heinrich Gebhardt, the popular barytone and singing master, will close his season on Saturday and leave immediately for the White Mountains, where he will remain until August 15. He will then join Charles M. Loeffler, the violinist and composer, in Medfield, and spend the remainder of the summer there.

CARUSO IN ROLE OF PRACTICAL JOKER

Tenor Poses as a Ventriloquist and Does Sleight-of-Hand Trick.

LONDON, July 3.—Caruso has appeared as a practical joker in the grillroom of the Hotel Cecil. It was after the opera when he repaired for his customary bite and small bottle of wine in company with Scotti and several other singers to the grillroom, which was crowded.

Suddenly the people were surprised to hear the voice of a boy chattering in one corner of the room and then in another. The waiters scurried about peering behind screens and looking under tables, but, of course, it turned out to be Caruso, showing off his power of ventriloquism.

The tenor's talent in drawing caricatures is known in New York, but it is not generally known that Caruso is by no means a poor conjurer. He has taken many lessons from the magician Malini, and, during a performance at Covent Garden of "La Bohème," gave an unexpected exhibition of his power in sleight of hand. Caruso had sent Malini a box, and, in the last act, when leaning over the bed on which reposed the dying *Mimi*, Caruso caught sight of Malini.

Caruso, supposed to be in deepest sorrow at the approaching death of *Mimi*, raised his eyes heavenward, or rather to Malini's box, rolled up the handkerchief in one hand, "palmed" it, and presto! it was gone.

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PORTLAND, ORE., June 30.—The Portland Philharmonic Society concluded its first season by an informal concert and dance last Thursday evening. The programme included two choruses by the society and songs by James G. Moore, W. Hunter, Scott Kent and Henry Ryder. The society has been greatly encouraged by its first season's work, and will resume rehearsals on the first Monday of October. Frederick W. Goodrich, the conductor, is already planning next season's programmes.

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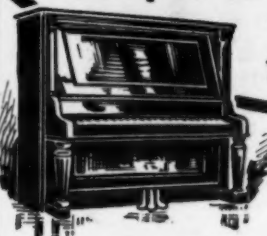
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HEINRICH GEBHARD

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